THE NEW YORK MIRROR

A REFLEX OF THE DRAMATIC EVENTS OF THE WEEK.

VOL. XVII., No. 439. NEW YORK: SATURDAY, MAY 28, 1887. PRICE TEN CENTS.

NYM CRINKLE'S FEUILLETON

Goodwin's Syndicate Arrangement—A New Morn in Native Enterprise—The Probable Course of Study the Popular Comedian Will Pursue—Gayler's Under the Ring—A Drama Dealing with Vice and Politics in Boss Tweed's Day—The Romance of John Anderson's Life—Anarchy Exciting Buffalo.

The announcement made last Sunday in the *World* that a powerful syndicate of capitalists was about to send Mr. Nat Goodwin abroad for the purpose of enabling him to learn to act must have created some surprise.

It is a new move in native enterprise, and, if instigated by Mr. Goodwin himself, shows a fine appreciation on his part of the situation.

I have taken some pains to ascertain the course of study that he will pursue, and gladly proffer it here as an example to other players who feel that they would like to learn how to act.

Mr. Goodwin will spend a year at the Paris Conservatoire, where he will be taught the difference between impersonation and mimicry.

It is thought that a year's close application will be sufficient under the best masters to fix this in his mind.

He will then go to the Berlin school of plastic art and be taught the difference between declamation and gagging. Several of the most renowned teachers will endeavor to inculcate the disadvantages of personal allusions, local hits and the recognition of boon companions in the house, while reciting the lines of the great dramatists.

It is thought that with Mr. Goodwin's keen intelligence and native good taste he will be able to overcome this tendency in eight months, if the syndicate is large and liberal enough, and the system of tuition is not an ascetic one.

After that he will go to Florence and be taught the rudiments of music, so that in the higher walks of burlesque he can sing in tune.

A year at Vienna or Baden is to be spent developing his memory so that he can retain his lines while acting, and play the exacting part of Modus without being prompted from the wings and by the lady who is playing with him at the moment.

A few months of finishing work at St. Petersburg will be devoted to teaching him how to avoid guying the actors who are cast with him in high comedy. A close application to study will enable him in three or four months to so curb his talents that he will not mimic his own people or abuse the prompter while impersonating the works of the great masters in burlesque.

It is confidently predicted that by a rigid course of study Mr. Goodwin will be enabled in two years to act. He will then come back, and probably give a new interpretation and a larger reading in Little Jack Sheppard—which is what the country needs.

Other and less fortunate actors have tried to do all these things without the aid of a syndicate, but I believe Mr. Goodwin, with his ambitious zest and largeness of view, made the improvement conditional and insisted on a cash basis.

It shows the practical side of his nature, and is worthy of commendation. There are few men in the domain of pure high art who have so keen a sense of humor or so brilliant a tongue as Nat Goodwin.

I have heard him repeatedly convulse an audience with irresistible *mots*, thrown off on the spur of the moment. Nothing was ever so happy as his remarks to Lois Fuller to "go lose herself" and to "take a rest."

I heard him one night say to Lilly Grubb, "Now, sing your song as good as you can, and perhaps you will get some of your salary this week."

I believe everybody in the house roared at that sally except Miles and Barton. Mr. Floyd, the personal agent of the actor, looked round with triumph beaming on his face, and remarked: "Oh, he's a genius. He throws them things off without any effort."

To educate such a gifted man up from genius to propriety on the boards ought to be the proud work of the country, and if the syndicate falls through I shall propose a popular subscription.

The idea of sending actors abroad by syndicate to study is one of those modern public measures which have the good of the community at heart rather than the good of the actor, and it need not be said that most actors will do anything, even study, if you come at them with a syndicate.

* * * * * * *

I'm going to Buffalo on Friday to see Mackaye's Anarchy produced there—and that reminds me that I was coming toward New York the other day on a Hudson River train, when the call was made for Yonkers. I put my head out of the car window. No—yes—impossible, not at all, it was—there he stood on the platform, Charles Gayler, looking like the great Condé and Bucher and Jove himself. "Get off," he cried; "I own the town."

It was a good scheme. I'd stop a moment, see my old friend of the *Gazette*, and go and take in Gayler's new play, Under the Ring.

That is what I did. It was a jolly rural lark. It is true the drouth is killing all the early peas, and lettuce will not be fit for pigs; but Yonkers was blossoming and dewy and spick and span and all turned out in buckboards and landaus to see the new local melodrama.

It's a rattling, bold, picturesque affair, with three original and rather startling situations in it, and I shouldn't wonder if it netted Mr. Gayler as much as Fritz. He calls it Under the Ring because it attempts (with success) to deal with organized villainy in New York City during the Tweed régime, and shows the connection that exists between politics and vice. Henry George ought to see it and the Knights of Labor ought to back it. It produced quite a sensation in Yonkers, and Mr. Gayler came back to New York looking more rotund and jovial than ever.

While we were on the train the next morning, the papers were brought to us full of the John Anderson case, which was somewhat apropos of the play, and we both wondered why somebody didn't write up the romance of that extraordinary man's life. There was one side to it that has never been told—how he married an impecunious little ballet-dancer whose husband kept a small dramatic agency on Broadway. How he went off and bought Penekese Island, and did the Swiss Family Robinson up there and then gave the island to Agassiz. How the little, intriguing woman stepped out of poverty into a dower of millions; how they built a castle at Tarrytown with steel shutters; how they sent largesse to Garibaldi and Agassiz; how they quarrelled and waited for each other to die; how they had a mysterious casket of diamonds that were of fabulous value; how they were all stolen, and, if I mistake not, all recovered through Judge Barnard, who was a brother-in-law of Anderson; how the little actress broke out on several occasions in the boxes at the theatres, decked like an Oriental princess and shining like the morning star, and then disappeared in her castle at Tarrytown; how she came into possession of a fortune when Anderson died, and gave herself up to spiritualism, and went into partnership with Garibaldi and other dead men.

Talk about syndicates, why does not one of the Sunday papers that are always fishing for romances of real New York life tell about that syndicate of millionaires that was formed during the French invasion of Mexico to help Juarez and that was to put up a few hundred thousand dollars as a loan in consideration of a slice of western Mexico about the size of Texas? John Anderson was in that pool. So was Governor Curtin, of Pennsylvania, and so, I think, was Ben Butler. What ever became of that expedition that was sent out to take possession of the land? It never came back. Wasn't there a United States Consul appointed to one of the ports on that western coast, and didn't he try to get one or two war vessels down there to make a show of force?

Surely this is a story that is worth unearthing.

And I cannot tell why Gayler's play, Under the Ring, seemed to freshen it all.

With regard to the production of Anarchy in Buffalo, it ought to be said that the people of that city have determined to make the event a social and testimonial one. Mr. Mackaye is a native of that town, and he is going to be lionized, whatever befalls the play.

And testimonials, like death, furnish occasion for eulogium and biography. The Buffalo papers are overflowing with Mackaye.

I am curious to see if public expectation has not been raised too high with regard to Anarchy. It is to be done with what is called a "star cast," if we except the leading woman, Miss Lytton, who is as yet unknown in any great success, but who has personal beauty and is said to have both intelligence and talent.

Mr. Mackaye, who will never do anything unless he can do everything, plays the hero's part himself, which is a mistake in a purely politic sense; for the man who has to be lionized, and make speeches and go to continual dinners, and rehearse his company, and coach his people, and drill his supers, and direct his mechanicians and costumers and painters, can't give much time to his rôle, and simply overtaxes himself, as Mackaye has so often done before.

But, like all enthusiasts, he plunges up to his ears and doesn't calculate his own endurance at all.

A great many misstatements are made by the papers about the drama—I mean the out-of-town papers. The New York dailies have not mentioned it. The statement that it is an adaptation of La Vendée is totally false. It is entirely original and doesn't bear the slightest resemblance to that play. The first and second acts take place in Paris, the third, fourth and fifth in La Vendée. The story is of a young republican who is secretly married to a proud old royalist's daughter, and, in order to save her father, gave himself to the guillotine, but manages to escape, unknown to his wife, from the death-cart, and turns up opportunely afterward, at the head of the republican forces, to rescue his wife when the mob of anarchists are about to throw her into the river.

The production of the piece in New York was delayed simply on the question of terms. Mr. Wallack wanted to do it at his house, and offered to give ten per cent. of the gross receipts; but they could not agree upon the cast. The probability now is that if the play proves a success it will be done at the new Broadway house of which Mr. Sanger is to be the manager.

Mr. Matt Morgan has painted the scenery, and our young friend Kelley, of Macbeth-Rankin fame, has written an overture and all the incidental music.

I believe Mr. Chauncey Depew, out of consideration for the Lambs and Lotuses, has arranged a special train which leaves here on Sunday night. Tom Ochiltree, Col. Bob Ingersoll, Arthur Wallack, T. Henry French and a score of others go up as best men to show Buffalo the latest thing in white ties.

The Buffalo *Express* says that I am going to help pull the triumphal car. Which is another error, for there is no car. Mackaye is to use a palanquin after the performance.

NYM CRINKLE.

MOUNET SULLY.

MLLE. REICHEMBERG.

Robert Downing's Tour.

"I have just closed my first season with the young tragedian, Robert Downing," said J. H. Mack to a MIRROR reporter who called on him at the Grand Central Hotel the other day. "It lasted thirty-eight weeks. During the season Mr. Downing has given 284 performances—279 of Spartacus and five of Julius Cæsar. We visited seventy-three cities, travelled 13 279 miles, and had twenty-seven week stands.

"I am more than delighted with the results of the season. It has been far beyond my expectations, although I was from the first sanguine of making a success, although other managers, much older and more experienced than myself, warned me that I was undertaking a great risk. I thoroughly believe in Mr. Downing's ability, and look upon him as one of the strongest stars now before the American public. I shall leave nothing undone in surrounding him with the best possible support, and will mount all our plays in an historical and realistic manner.

"Everywhere the press has been with us and given Mr. Downing the highest praise. At Boston, Philadelphia, Chicago, St. Louis, Cincinnati, New Orleans, Baltimore, Washington and this city he was tendered receptions by members of the press clubs. Next season, of course, Spartacus will be our chief feature; but we shall also produce the beautiful romantic play, St. Mars, often played by the late E. L. Davenport; Julius Cæsar, which has been a great success with us this season, and Othello and Ingomar.

"Mr. Downing is now taking a rest at his home in Washington, and after I have arranged regarding a few changes I shall make to strengthen, if possible, the supporting company for next season, and have completed my arrangements for the new costumes and scenery for St. Mars, I leave for the Northwest, accompanied by Mr. Downing. We will spend a few weeks in hunting and fishing with some members of the Macswava Club, of Chicago, who have hired a special car for the occasion, and will be accompanied by their own cooks and servants."

Minnie Maddern's 'Frisco Trip.

Arthur E. Miller, Minnie Maddern's courteous and good-looking manager, spent a day or two in the city last week. He is very well pleased with the results of his star's season.

"Our San Francisco engagement was very successful," said Mr. Miller, "considering that we had Mr. Booth in opposition. However, we played on a certainty. The four principals were supported by a 'Frisco company, and we brought along a local company when we returned East. Miss Maddern is now acknowledged to be a standard attraction. An evidence of this is that this season we played to 900 in guarantees in one-night stands. We are getting better terms for next season. This week we are in Chicago, and after an extended trip of two weeks we close in Troy on June 4. Miss Maddern's health is excellent."

At the Theatres.

MADISON SQUARE THEATRE—FAIR FAME.

Lord Elsmere..... E. H. Vanderfelt
Hugh Stanton..... Walden Ramsay
Captain Eustace Farquhar..... Frank Rodney
John Preston..... J. H. Fitzpatrick
Sir Thomas Dry..... Roland Buckstone
Margaret Preston..... Linda Dietz
Lady Clara Farquhar..... Mathilde Madison
The Hon. Ada Denison..... Lilla Vane
Mrs. Preston..... Mrs. E. J. Phillips
Lady Duff..... Virginia Buchanan

For some decades M. Alexandre Dumas has been in the habit of annually stirring the Parisian public with a challenge to conventionality. Every year or so he puts forth a tale, a pamphlet or a play which flutters the sensibilities of all the prim virgins and staid matrons of upper-class society and sets the critico-literary hive in a buzz of conflicting comment. The series begun with Dame aux Camilias and Le Demi-Monde has been continued in almost unbroken apostolic succession through Mme. Aubray, Diane de Lys and others down to those latest varieties of dramatic dynamite, Denise and Francillon. Apostolic, we say advisedly, for M. Dumas is nothing if not reformist, and has the courage of his eccentricity. Each of his dramas might be viewed as a sermon on the stable theme of the abnormal relation of the sexes with the standing text *Tu quoque*. With slight variation in treatment they all preach the doctrine that lapse of feminine correctness claims indulgence not merely on general grounds, but mainly and specifically because the masculine moralist is put out of court by the doubtful character of his own record. This text he develops in his well-known clever style, with startling plainness, and in a French at once lucid, brilliant and outspoken. He treats his theme with a downright simplicity which makes his works almost a study for the scientist. Denise sounded like a page from the history of the Foundling Asylum, and Francillon like a leaf from the note-book of the gynaecologist. Both works naturally roused a hurricane of remonstrance, blame, satire and pasquinade. There lies before us a number of *La Vie Parisienne* for March, 1885, in which Denise is handled with a daring wit, and its theory developed to its logical conclusion with an audacious and pitiless nudity which would drive the most iron-clad matron to the shelter of her blushes and her fan.

If it had been more generally understood that Mr. Clinton Stuart's last adaptation, Fair Fame, produced on Tuesday at an extra matinee at the Madison Square, was merely Denise in English dress, the piece would probably have had a more decided success of curiosity, though the element of young-ladydom might have been less prominent.

The story is briefly as follows: Margaret Preston is the daughter of Lord Elsmere's bailiff, and with her father and mother is residing in Elsmere's country-house as companion to his daughter Ada. Captain Farquhar, a loose fish of quality, packed by his mother, Lady Clara, a "fast" widow, sues for Ada's hand, and is favored by the girl. Margaret loves Elsmere and is loved by him, but on his proposal for her hand rejects him for mysterious reasons. On learning that he has consented to Farquhar's suit, she throws off the veil and discloses that Farquhar has been her lover, having deceived and abandoned her under promise of marriage. Honest John Preston at first orders his daughter from the house, but thinks better of it and proposes to force Farquhar into marrying her. Elsmere hesitates as to his course, being further embarrassed by the fact that he has formerly been the lover of Lady Clara. But just here supervenes M. Dumas' stock *deus ex machina*, the kindly and large-minded friend, Stanton, who urges, that as Denise has made her painful confession purely from the most generous motives, the best thing he can do is to marry her out of hand, which he submissively proceeds to do, after vainly trying to endure the pain of seeing Ada and Margaret start together for the convent.

In the treatment of this rather startling theme, Dumas has shown his usual skill in developing and adorning social paradox. It would be impossible here to take up the question of the moral and aesthetic bearings of the work. It may be succinctly stated that he has made an interesting if not a thrilling play, much of which survives in Mr. Stuart's version. The skill of the adapter has lain mainly in what he has condensed or suppressed. He has almost eliminated the tedious mother (accessory after the fact), and the oppressive and orotund father. Most of the long-winded argument in which Dumas so loves to indulge has been cut down, especially Stanton's interminable speech, which it is considered Coquelin's great glory to have so spiced with variety and shading of delivery as to make it at least endurable. By a slight change of motive the adapter has softened the sharpness of Margaret's fault, and made her confession—with other points in the play—less shocking to the delicate ear by discreetly "gauzing" the facts and the dialogue.

With all his skill, however, Mr. Stuart has not succeeded in producing a pleasant—perhaps even an endurable—play. Nor is he very well seconded by his artists. It is evident that in skating over such very thin ice the only thing which can avert disaster is simplicity, dignity, and extreme refinement on the part of the performers. These qualities were conspicuously lacking on Tuesday. Mrs. Phillips was quiet and pathetic in her ten-line part of the suffering mother, and Lilla Vane, if a little cold and dry, was discreet and correct in the role of the ingenue. And here hearty praise ends. Mathilde Madison was florid, vigorous, and occasionally humorous as the naughty, scheming widow, but is deplorably hard—if not coarse—in her dramatic methods, and furthermore impeded by a painful foreign accent. Frank Rodney made his rascal such a repulsive and cynical young cad as to quite take away all palliation from Margaret's fault. J. H. Fitzpatrick made the upright father a sort of conscientious Bull of Bashan, and Mr. Ramsey was but measurably successful in getting out of Mr. Ramsey and into the iron-grey whiskers and pragmatic good nature of the family mentor.

Linda Dietz, who makes her first appearance here after a long absence, does not seem to have gained in method during her foreign sojourn. She was trained in the Agnes Ethel school of emotional acting, which some wicked wag entitled "chronic repentance." Her Margaret is weak, hysterical and sentimental rather than really strong and pathetic. As for Mr. Vanderfelt, THE MIRROR has already pointed out that he is perceptibly overweighted with the parts he is called on to carry at the Madison Square. He lacks vocal gamut and play of facial expression. Acceptable enough in light walking parts, he goes all to pieces in serious work and falls into the cheapest kind of conventional staginess and rant. His Elsmere altogether lacked dignity, breadth and true feeling, and to most tastes will probably appear the weak spot of the performance.

Spite of the proverbial odiousness of comparisons, it is vain to deny that the attempt to reproduce here a noted Parisian sensation is implicitly to challenge comparison. To the exotic work should fairly go a good share of the exotic appliance. To make palatable such very ticklish matter as the Parisian stage is in the way of supplying us, the management imperatively needs to spice it with all the skill of their absolutely best casts, and commend their French material with something, at least, of Gallic subtlety, lightness and thorough training.

* * *

Lawrence Barrett had a fair-sized and very friendly audience at Niblo's Garden last Monday evening, when he presented Yorick's Love. The star was at his best in Act II., but at times it was quite impossible to hear his lines with distinctness. Minna K. Gale was excellent as Alice. But, taken all round, Mr. Barrett has had much better support in Yorick's Love. Francesca da Rimini was revived on Tuesday night. The four weeks' engagement closes on Saturday night with Richelieu. Next week, The Golden Giant.

* * *

Madame Dolaro's society play, Fashion, produced for the author's benefit last Thursday afternoon at the Madison Square, was witnessed by an appreciative, intelligent audience. The piece, whose plot there is no need to recapitulate here, is well written and admirably constructed. The characterization is somewhat deficient in strength and distinctness, but the dialogue is clever and the situations most originally conceived and deftly brought about. Some of the scenes are too talky, and there is a lack of color in the character of the heroine that is detrimental when it is expected that she is to win our sympathies. Her imprudence is so nearly criminal, moreover, that the spectator cannot help viewing the persecution she suffers at the hands of an unscrupulous rascal in the light of righteous retribution.

But in spite of minor defects Fashion is a commendable composition. When it has been worked over and boiled down a little it will almost certainly secure the unqualified endorsement of critical judgment. The audience were deeply interested in the story and the manner in which it was illustrated, while the climaxes were so excellently managed as to come in the light of a series of genuine dramatic surprises. Such good material as Fashion is made of ought not to go to waste, and probably it will not, as there is assurance of its being brought forward for a run next season.

Mr. Plympton was rather murky as Denalguez, lacking his usual quiet force and delicacy. Miss Robe did very little with Dora, the persecuted wife. Mrs. Denison's conception of Adelaide Lapierre was coarse and vulgar. The best work was done by Mr. Henley as Sarcy and J. T. Sullivan as Valnay.

* * *

At the Third Avenue Theatre the Gray-Stephens Dramatic dogs, supported by a fair company, appeared in Without a Home. Strange to say, the house was by no means large. But the dogs made many friends—as they do everywhere—and were liberally applauded. They are four in number, and are intelligent, handsome and well trained. The kennel is a great attraction in the minor theatres, and the attendance will no doubt pull up to large proportions before the close of the engagement. Next week, Uncle Tom's Cabin.

* * *

Nat Goodwin reappeared on the Bowery at the People's on Monday night, after a long absence, before an audience that welcomed him heartily and encored everything. Little Jack Sheppard was the bill, and the cast, including Loie Fuller, C. B. Bishop and the Clipper Quartette, was pretty nearly the same as that which appeared in the piece at the Bijou. Ethel Corlette, who was seen for the first time here in the part played by Miss Grubb, Winfred, looked very pretty, and sang with a sweet, clear tone that won a number of well-deserved encores for her. Next week, On the Rio Grande.

* * *

The Highest Bidder continues to meet with popular favor. The houses are the largest the Lyceum has ever had and the comedy may hold the boards well into the coming Summer.—Mr. Mansfield brings back Prince Karl to us next week, the Madison Square supplementary season closing on Saturday night with the final performance of Our Society.—Adonis drags along at the Bijou. A new burlesque is in preperation. Mr. Dixey sadly needs one to replace his stale standby. Even Legs cannot infuse interest into its performance.—The Deacon's Daughter has almost completed its fifth week at the Union Square, where Miss Pixley is entertaining good-sized gatherings with her refreshing personations.—The Wallack engagement at Daly's closes this week. Only the Romance of a Poor Young Man has been given.—The three comic opera rivals, Erminie, Gasparone and The Black Hussar, are drawing good houses. The Sandwich Queen is partial to all of them. She has seen Erminie twice.—The Black Crook is cooling itself off at the Grand Opera House this week, in the presence of admiring throngs and perspiring baldheads.—Her Atonement is the attraction at the Windsor. A good cast interprets the play.—Theodora has moved up town to the Fifth Avenue.—The Old Homestead will be given only a few nights more at the Fourteenth Street.

Gossip of the Town.

Tony Hart and his Donnybrook are in Boston this week.

S. H. Cohen and W. H. Brown will have Clio next season.

Adolph Jackson will be in T. W. Keene's support next season.

The Kindergarden is to remain at Dockstader's until July 13.

Frank Gray, the Memphis manager, is due in the city this week.

Harbor Lights is announced as a great success in San Francisco.

Mr. and Mrs. Alexander Bell (Marie Mulle) left for Europe yesterday.

Mr. J. P. McReynolds, the MIRROR's Memphis representative, is in town for a week.

Edmund N. Hoyt is re-engaged with the James-Wainwright company for next season.

C. R. Gardiner wires that E. P. Myerson is not connected with Zozo as agent or in any other capacity.

Mr. and Mrs. Sam Reed (Marie Bockel) have gone to their farm in Boothbay, Me., for the Summer.

Adelaide Fitz-Allan is considering two or three offers, but will probably re-engage with Mme. Rhea as leading lady.

Clara Fisher Maeder has been engaged by Richard Mansfield. She is to play the fortune-hunting widow in Prince Karl.

Edwin Clifford, who has been seriously ill for some time, has recovered and rejoined Loudon McCormack's company.

Jay Rial, Billy Emerson and Charles Frohman have just arrived in San Francisco. Lilly Post has left that city for the East.

Mrs. E. A. Eberle has been re-engaged to play her old part of Mrs. Babbitt in Bartram and Burbidge's Night Off company next season.

W. W. Cole, the well known circus manager, sailed for Europe Wednesday. Among his fellow-passengers were Charles Evans and Harry Mann.

Charles Scott and R. Mann, the lessees and managers of the New Lexington (Ky.) Opera House, are in the city. H. S. Taylor is their representative.

Manager Fennessy, of Cincinnati, is in town. He says that time is nearly all filled for Heuck's Opera House. Mr. Fennessy goes home on Friday.

Edgar Selden's new song-and-dance, "Purple Pansies," as sung by Jennie Williams in The Kindergarden, at Dockstader's, receives several encores nightly.

Having closed his season with The Main Line, Harry Mills is busy, in conjunction with R. L. Scott, in preparing for the production of A Chip o' the Old Block.

Leon John Vincent has closed his engagement with Lawrence Barrett and has signed as stage manager for the Summer and regular season with Richard Mansfield.

Robert McWade, who has played but one or two short engagements the present season, appears as Rip Van Winkle at the Novelty Theatre, Williamsburg, next Monday night.

Benjamin De Garno has severed his editorial connection with the New York *Clipper*. He had been many years with the concern, and was looked upon as an indispensable fixture.

Frank Tannehill, Jr., and Richard F. Carroll are engaged in writing a new play entitled P. A. T. for Patti Rosa, which is to be produced by the latter in Chicago in October.

Jennie Yeamans has given an order to Tiffany and Co. for a solid gold bat, twenty inches long and appropriately inscribed. It will be given to the winning baseball club of the American Association.

Elmer Grandin has been engaged by Frank Mayo for the production of The Royal Guard at the People's Theatre, and negotiations are being had with Charles W. Butler and a number of others.

One of the decorations of Manager Charles Burnham's office at the Star Theatre is a free railroad pass to several points in the East, ornamented with a border of mourning in honor of the Inter-State Commerce law.

Edgar Smith has been engaged to rewrite the libretto of The Pyramid, the comic opera now running at the Star Theatre. He proposes to produce a burlesque at the Bijou Opera House after the run of Adonis.

J. J. Rosenthal is attending to Jennie Yeamans' business interests at Taylor's Exchange.

Fanny Marsh and Charles Bowen have been engaged for T. H. Winnett's companies. Mr. Ayres, scenic artist at the Novelty Theatre, Brooklyn, E. D., is painting the scenery for Passion's Slave and A Great Wrong.

The *Wild Wave* is the title of the daily paper which Comstock and MacGeachy are to issue in conjunction with their Ocean circuit. The paper is to be published on common wrapping paper, and will be sold for one cent.

Marcus Moriarty has engaged the following company to support Hattie Warner in Pygmalion and Galatea: Adolph Jackson, W. A. Laveile, Henry Hanscombe, Claude Brooke, Eugene Morse, Marion Lester, Minnie Radcliffe and Kate Singleton.

Henry Greenwall has qualified in the United States Courts in his suit against Mrs. Langtry. Morris Greenwall, deceased, some years ago contracted with the fair Englishwoman for a tour of Australia. Henry Greenwall brings suit as executor of his brother's estate.

D. H. Harkins will be a member of Richard Mansfield's company. Annie O'Neill, a well-known and Brooklyn amateur, has joined it, and John Humffreys Parry, a young English actor, whose father was the celebrated English lawyer, Sergeant Parry, has also been engaged.

Frances Bishop opens in Muggs' Landing at Tony Pastor's next Monday evening. Her management wants it understood that Muggs' Landing is in no way connected with Fogg's Ferry. The why and wherefore of this connection of the Landing and the Ferry is not vouchsafed.

May Mumford, Agnes Ivins, Carrie Wilson, Flora Campbell, W. P. Guiberson, Thomas Dunbar and Marcus Meyer have been engaged by Harry Mann for the Parlor Match company. It is also said that Mr. Mann will bring over several specialty people from Europe.

Tonina and Lilly, the little daughters of George H. Adams, have just closed a long engagement with The Silver King. Their naive and natural performance of the tots in the King evoked press praises and the admiration and applause wherever the famous play was presented. They are two of the cleverest child-actresses on the boards.

A testimonial, under the auspices of Mrs. H. K. Thurber, Courtlandt Palmer, Mrs. George Gould, Daniel Frohman, Lester Wallack, A. M. Palmer, M. H. Mallory and others, is to be tendered to Bijou Fernandez at the Lyceum Theatre on the afternoon of June 7, on which occasion the recipient will appear for the first time in her new play, Peggy, the Fisherman's Child.

Richard Mansfield will play comedies at the Madison Square during his Summer season, which begins next Monday. He is tired after two years of exacting and continuous labor, and will do Prince Karl for a time, as it does not put any new burden upon him. Prince Karl will be withdrawn after a limited number of nights. Mr. Mansfield will not do Dr. Jekyll and Mr. Hyde at this time of year.

The Julia Anderson company is rehearsing daily at the Lyceum Theatre, under the direction of Franklin Sargent, in Robert Johnson's Inez. The opening takes place next Monday evening at Bridgeport, Ct. The company includes Fred. Warren, Willard Lee, George A. Weller, Walter Crosby, C. St. Aubyn, Fred. Charlton, J. A. Byrne, Hattie Hawley and Anna MacGregor.

"Yes, it is true that I have signed to go in the stock of Wallack's Theatre next season," said Osmond Tearle to a MIRROR reporter, "and it is not true that I had refused the offer, although I did decline to accept until a number of little details had been thoroughly explained. Under certain circumstances I would not have gone, but now that matters have been made all right for me I go back for sure."

Since the death of William Welch, Jennie Yeamans has decided to be her own manager. She is at present engaged in selecting a supporting company for Our Jennie, her new comedy. Miss Yeamans has accepted an offer from Messrs. Havlin and Robb to open the season at Pope's Theatre, St. Louis, in the latter part of August, being the first attraction in the house under the new management.

There will be an extra matinee of The Black Hussar by McCaull's Opera company at Wallack's Theatre next Monday afternoon (Decoration Day), and on Tuesday evening Falka will be revived for two weeks or longer. In the new opera of Jacquette, to be produced the latter part of next month, and rehearsals of which are now going forward, there are stated to be parts for Mme. Cottrelly and De Wolf Hopper that are admirably adapted to their abilities.

Verner Clarges, who has been doing excellent work in support of Rose Coghlan, playing such roles as Oliver Surface (especially praised by Miss Coghlan), Max Harkaway, Old Adam, Brismouche, etc., is at liberty for next season. He is equipped with a fine wardrobe for the old comedies, and is also thoroughly qualified for the English shire dialects. This Summer Mr. Clarges will make a reading tour of the watering-places. He has made these tours in England with much success.

The following professional people well-known on this side were seen at the opening of the American Exhibition and Buffalo Bill's Wild West in London: R. M. Field, Ed. Perry, W. J. Florence, Marshall P. Wilder, Mrs. James Brown Potter, Barton Key, Alice Atherton, Willie Edouin, Townsend Percy, Olga Brandon, Billie Barlow, Everad Stuart, Edwin Cleary, Charles Overton, Grace Hawthorne, Margaret Cone, W. W. Kelly, Nellie Lingard, Mrs. Charles Gayler, Ray Samuels, Will Lotto and Nelson Decker.

The Anglo-American Attraction Agency, of which H. S. Taylor is the American manager and John H. Cobbe the English, has already sold to an American party the right to produce The Dark Secret, a melodrama, by R. L. Douglass. It had a run of a year at the Standard Theatre, London. The agency also has the rights to T. Craven's drama, The Stowaway, and is negotiating with a prominent New York theatre for the production here of Charles Harris' burlesque of Monte Cristo, with the entire English cast.

The Royal Guard is the title of the new play, by Frank Mayo and J. hn G. Wilson, to be produced at the People's Theatre on June 6. It is a dramatization of Dumas' "Three Musketeers." Among the people so far engaged are Helen Rand, Clyde Harron, Edmund Collier, D. Hanchett, Mr. Bergman, Frank O. Rose, George Morton, H. D. Blakemore and John Matthews. There are twenty-seven speaking parts, and all will be in the hands of competent people. The costumes, fifty-four in number, are being especially made for the production, and the scenery will be all new. If the verdict of the public is favorable, The Royal Guard will be played on the road in conjunction with Nordeck next season.

CASINO. Broadway and 39th Street.
Mr. Rudolph Aronson - - Manager.
Evenings at 8. Saturday Matinee at 2.
50 Cents, ADMISSION 50 Cents.
Reserved seats, 50c. and $1 extra. Boxes, $8, $10, $12.
The greatest Comic Opera success ever produced in America,
ERMINIE.
Chorus of 40. Orchestra of 24.
Mr. Jesse Williams, Musical Director.
Seats secured two weeks in advance.

14TH STREET THEATRE, Corner 6th Ave.
Mr. J. W. Rosenquest - - Sole Manager
Every Evening and Saturday Matinee.
STANDING-ROOM ONLY.
A MAGNIFICENT PRODUCTION
"Its success was immediate and unqualified."—*Sun, Jan. 11.*
DENMAN THOMPSON,
in a successful continuation of Joshua Whitcomb,
THE OLD HOMESTEAD.
"One of the few substantial theatrical triumphs witnessed in New York in recent years."—*Times, Jan. 11.*
"Such gorgeousness in the way of scenery and stage-setting has seldom been seen in New York outside of Mr. Daly's Theatre."—*Journal, Jan. 11*
June 6, first production of HYPOCRITE.

UNION SQUARE THEATRE,
Under the management of J. M. HILL.
ANNIE PIXLEY,
Great success in
A. C. Gunter's new play,
THE DEACON'S DAUGHTER.
New Songs, Sparkling Medleys, Handsome Costumes and New Scenery.
Matinee Saturday.

BIJOU OPERA HOUSE, Broadway near 30th St
The favorite comedian,
MR. HENRY E. DIXEY,
Supported by Rice and Dixey's big Burlesque Company in
ADONIS,
with all its attractions and a budget of novelties,
Every evening at 8, and Saturday matinee at 2.

DOCKSTADER'S, Broadway, bet. 28th and 29th Sts.
"HAVE I YOUR EAR?" Robert Griffin Morris'
Successful musical absurdity, the
KINDERGARDEN.
Now in the third year of merriment under management George O. Starr.
FUNNIEST SHOW ON EARTH.
Laughter commences on Tuesday, May 3, and continues every evening and
Wednesday and Saturday matinee.

STAR THEATRE.
Broadway and 13th street.
UNPRECEDENTED SUCCESS
Of the new American Comic Opera,
THE PYRAMID.
THE PYRAMID.
Libretto by Charles Puerner and Caryl Florio, music by Charles Puerner.
Produced with a Magnificent Cast, Grand Chorus, Increased Orchestra, New and Elaborate Costumes and Scenery.
L. Fuenkenstein, Manager.
All communications for time, etc., should be addressed to E. E. ZIMMERMAN, Business Manager.
Room 6, 23 E. 14th St., or 12 4th Ave., New York.

OLD LONDON. Near Astor place,
Open from 11 to 11.
AN ACCURATE REPRODUCTION
in size and all details of the most celebrated edifices in ancient London,
VOCAL AND INSTRUMENTAL CONCERT
Every afternoon and evening.
HERCAT,
the distinguished Escamoteur and Ventriloquist, in his
MARVELLOUS ENTERTAINMENT,
twice daily, at 3:30 and 8.30.
Admission, 50c.; Children, 25c. On Sundays and Mondays, 25c.

WINDSOR THEATRE.
Bowery near Canal Street.
Frank B. Murtha - - - Sole Proprietor
Matinees Wednesday and Saturday at 2.
One week, commencing May 23.
The famous play,
HER ATONEMENT.

MADISON SQUARE THEATRE.
Mr. A. M. Palmer - - - Sole Manager
Evenings at 8:30, Saturday Matinee at 2.
The charming comedy,
OUR SOCIETY.
OUR SOCIETY.
Next week—RICHARD MANSFIELD.

WALLACK'S THEATRE, Broadway and 30th St.
Mr. Lester Wallack, Sole Proprietor and Manager.
Regular Operatic Season by the
McCAULL OPERA COMIQUE COMPANY.
JOHN A. McCAULL - - Proprietor and Manager
THE BLACK HUSSAR.
(Der Feldprediger).
Orchestra, $1 50; balcony, $1; family circle, 50c. and 25c.
Admission, 50c. Saturday matinee at 2.

GRAND OPERA HOUSE.
Lessee and Manager, Mr. T. H. French.
Reserved seats, orchestra circle and balcony, 50c.
Grand revival of Kiralfy Brothers'
NEW BLACK CROOK.
Imre Kiralfy's brilliant success,
THE OPERETTA BALLET.
Next week—ROSE COGHLAN.

LYCEUM THEATRE, 4th Avenue and 23d Street.
Daniel Frohman - - - - Manager.
FOURTH WEEK—UNABATED SUCCESS.
THE HIGHEST BIDDER.
THE HIGHEST BIDDER.
THE HIGHEST BIDDER.
With Sothern, Lemoyne, Belle Archer, etc.
"THE CROWNING SUCCESS OF THE LYCEUM."

H. R. JACOBS' THIRD AVENUE THEATRE.
Regular Matinees Monday, Wednesday, Friday and Saturday.
Just what the People Wanted! A First-class Theatre at Popular Prices.
This week, GRAY AND STEPHENS in WITHOUT A HOME.
Next week May 30—Boston Mammoth Ideal UNCLE TOM'S CABIN Co.

The Giddy Gusher.

If there was a sudden determination on the part of Providence to exterminate a certain class of people from the face of the earth, and I was consulted in the matter, I think some such conversation as this would occur with the agent:

Agent—Had we better have an end of the lawyers?

Gusher—An admirable idea. They have bred discord in united families. Their tricks and manners are worse than the monkey's. They exist to pervert justice, to protect the guilty and torture honest men with their delays, their quips and their awful cranks.

Agent—How could we spare the doctors?

Gusher—We should live as long again without them. Their physic is rank and their drugs smell to heaven. Couldn't we dispense with both professions?

Agent—There's only one party to go by the board this time. It has struck those Heavenly bodies who have taken notice of sublunary affairs that the ministers do less for the better land than even the others.

Gusher—They haven't noticed 'em half as much as I have, and I'm delighted to know they coincide with me. By all means, let us exterminate the ministers. The diversity of their creeds does infinite harm to faith. The man who first begins to doubt is the man who knows the most of theology and the theologians.

Agent—Have we considered the shortcomings of the politicians?

Gusher—We couldn't begin to. Life at the best is short. They resemble swords, inasmuch as States can be saved without 'em, and very seldom with 'em. But, then, there seems to be no immediate reason for the interposition of Heaven. They are quitting us in shoals. If you have no interest in Canada, why, let 'em go on as they've begun, and a politician will be as scarce as a white blackbird in a few years.

Agent—I have no doubt, if we put the matter to vote, that all the professions we have mentioned would unite in selecting the theatrical people as least fit to survive.

* * *

Now you, my friend, reading this can judge by my past what my present action would be. I should treat that agent to some of the tallest lines of defence any lawyer ever adopted. I should put forth all the heroic measures known to the materia medica to save my patient. I should pull more wires to gain my ends than a Boodle Alderman, and all the arguments and entreaties ever used to save sinners since the first gun was fired from a pulpit would I din at him till I had routed his intention of harming my pet profession—the dramatic. No class of people would so desolate the world by their taking-off as the dear actor-folks. Think of a life without them. They are the most interesting topics for newspapers; they enliven their columns; they are the life and soul of photographic art; they beautify our homes; they satisfy the eye, for if they are not beautiful they are picturesque. I saw two old tie-wig fellows on Fourteenth street yesterday. The realms of trade and the abodes of science furnish nothing like 'em. Their silver locks hung gay and debonnair in clustering curls. Their fresh old faces and eager eyes showed that years of grease-paint had kept the dampening dews of age from striking in.

* * *

No man but an actor, and an ancient actor at that, would have aired so much of their wardrobe as these two. One had an Albert frock that, used to have fur sewed round it when he played in Siberia and Strogoff. A pair of patent-leather boots and a waistcoat he had worn many a time and oft as Colonel Damas—the strapped-down dove-colored trousers of the touch-and-go farce father. The other was a darling. He could have gone on just as he stood for Mr. Turveydrop. He was buttoned into a shad-belly cutaway, and he bulged in all directions. Dangling at his side was a fob-chain, with a property seal on it good enough for George IV. They were creeping along in the sun—not ashamed of a little touch of make-up—just taking in all the pretty women, full of nice chestnuts like Muscovy ducks.

* * *

What a heap of fun it would have been to sit down and hear about the "palmy days" from these breezy old palms—kindly-hearted old men—reminiscent old men who speak of Tom Hamblin and Fanny Elsler as if those ancients had just finished an engagement at French's Opera House and would turn up Monday next at Miner's Theatre. The past is present with them. A schooner is ship enough to bear them out into pleasant waters; their very jealousies and bickerings of that charmless character that, discovering the object of their wrath to be in trouble, they instantly become good Samaritans and bind up their bruised brother.

* * *

Then there's the provincial star and her leading lady. They will wear wax beads on Broadway and air their Julia and Helen hats. I walked behind two of them into Macy's the same day I saw the tie-wigs on parade, and almost expected to hear the tall brunette say to the petite blonde: "I vow, Helen, I'm twenty."

Dear women! buying things recklessly with their slender savings to take home to the folks—generous, easily pleased, dividing to the last dollar with a friend—jolly, hearty, nice creatures.

And the juvenile lead and the heavy man of some fly-by-night company hunting Helmer to buy wigs over on Fourth avenue. Jay actors, but possessing chivalric hearts, very scarce among the law clerks and medical students they are jostling—light-hearted, untroubled natures, yet practising more friendships and good-fellowship than dignified admirers and aristocratic attorneys can believe exists in the world.

* * *

Black alapaca mothers of promising young debutantes and black broadcloth fathers of h'English h'actresses, elated if Mary Ann gets a line on the bill, ready to cry with joy if you only say that no one could have made a beastly little part stick out as Hannah Maria did last night in the new piece.

Great people—interesting, charming people—anxious to help at one another's bedsides in sickness, solemn and reverent beside you at the grave, ready to jump right in at the benefit for the widow and orphan. God bless the dramatic profession in all its branches.

* * *

I look at the veterans who falter at the footlights and think how much more they will be missed than Dr. Drugget and the Rev. Litany Latitude of St. Waffle's. Do we cease to remember 'em after the curtain of death is rung down? Not much! You can hear the heavy tread of Forrest down at Niblo's; you can see Eddy's big hard hat over in the crowd on the Bowery; you can see the low-necked shirt on Harry Palmer going into the dry-goods store that used to be Booth's Theatre; you can see that slow, sweet smile breaking on the face of genial John McCullough at the steps of the St. James; you can hear the cheery "Match me, Colonel," of the dapper little Raymond in the door of Delmonico's; you can always see the wide shirt-front and close curly locks of Uncle Sam at the gate of the Fourteenth Street Theatre. The boyish, laughing face of Dolly Davenport, the Three Guardsman swing of William Wheatley, the languid grace of Montague, the Baptist face, with its mighty nose, belonging to George Fox, the beaming, intelligent beauty of Laura Don, the dumpling funniments of Mary Gannon, the stately correctness of Mrs. Vernon, the glorious voice of Parepa ringing down the aisles and up among the rafters of the old Academy, the bulky straddle of Brignoli, the floating silver hair of Ole Bull—they are our memories now and forever, and the pleasantest we possess.

* * *

And in memory of those hundreds who have stolen the pain from our hearts and the ache from our brains in time past, there is a well-deserved monument to be dedicated in June. How proud I am of it! I knew Willie Winter would put together the story the stone would tell. He has a delicious faculty for voicing a tender sentiment in words that sing without music. I want William Winter to write my obituary notice, for with such slender material as I will afford him he will so shine me up that the World, hearing him Herald my departure in the Tribune, will say, "What a shame we have lost that dear creature," and cry. I'm getting so I'd like to make folks howl.

* * *

Yes, I take a great interest in the Monument, and as I look at the dear faces of many life-long friends I possess in the dramatic profession, I hope it will be many, many years before the shaft shall include them in the memories it will evoke. We can spare all sorts of people better than the show-folks; and we should all think so if that agent, whose advance negotiations I chronicle up above, should happen to withstand my influence. A world without our Booths, our Irvings and some of our Barretts—a world that had lost Nat Goodwin and Frank Wilson, and Harry Dixey and my Hopper—would be the sickest sort of a place for most of us to stay in.

* * *

I'm not given to graveyard musings, but in the shadow of that Commemorative Shaft that will go up in the Actors' plot next June, more pleasant thoughts will come, more tender memories visit us, more bright hours return, than the combined monuments all over the United States can call from out the shadowy past.

Therefore, June 6 will be a great day for all of us—particularly your

GIDDY GUSHER.

Some Serious Allegations.

The need of a good school of acting in this city, which should be conducted on a liberal basis and in conformity to the most approved methods of dramatic instruction, is very plainly seen by people that have given the subject serious consideration. The belief of a certain class of actors that a novice can acquire no valuable knowledge save by practical stage work is as unreasonable as it is indefensible. The want of a well-managed institution where young and talented aspirants can learn such rudiments of the art as are necessary for success in a dramatic career is recognized by almost every thoughtful man and woman in the profession. True, the requisite knowledge can be "picked up" with the expenditure of much time and labor, and without a regular system of study; but how many precious months are consumed and how often is energy misspent in accordance with this haphazard custom! Moreover, if there were a real school of dramatic art how much of bitter disappointment and vexatious disaster would be averted in the case of young, inexperienced and talentless candidates who do not discover their unfitness for the vocation until it is too late to retire unscathed! In such a school they would speedily find out the mistake and no serious harm would be done.

A dramatic conservatory is only practicable in this country as a private enterprise. And all the private enterprises of this description thus far brought to actual experiment have had grave faults. Either because of a fantastic and pragmatical scheme of instruction, or because the art side of the undertaking has been subordinated to considerations of financial profit, or because the management has been discreditable, the several efforts to establish such an institution have accomplished but poor results.

One of the most ambitious as well as the most promising of these enterprises was the Lyceum School. The first season bore rotten fruit. The concern was used by a parcel of speculators as a scheme to squeeze money out of confiding pupils, and the end of the year found the business bankrupt and some of those connected with it deep in dishonor. Out of the wreck Franklin H. Sargent—who seemed to be as much of a victim as the scholars—rescued materials wherewith to start the New York School of Acting, which is yet in existence. He has industriously clung to the task of perpetuating and developing his idea, and he claims to have at last established a school of permanent value to those availing themselves of its opportunities and which is a practical and useful adjunct to the stage.

We should like to see Mr. Sargent's or anybody's else school built up to noble and flourishing proportions on a solid foundation. But there have come to THE MIRROR's knowledge a number of statement concerning the methods and management of Mr. Sargent's academy that, if capable of substantiation, reflect gravely upon them and him. The school year has ended and there is now a chorus of dissatisfaction among a number of the pupils. Four of the young ladies in particular make specific charges against the Director that cannot be lightly passed over. If these charges are true they should be given the widest publicity, for they all tend to the conviction that the concern is run on discreditable, if not disreputable, lines, and that young people are allured by means of promises, that cannot be fulfilled, into throwing away time and money.

It is with no desire to disparage the feasibility of a dramatic school, or of furnishing a medium for the publication of petty grievances, that THE MIRROR enters upon an exposition of this affair; it is solely for the object of getting at the truth and—should the truth accord with the charges preferred by the pupils—putting intending students on their guard. In order that there may be no chance for mistakes or grounds for equivocation we have secured a documentary presentment of several of the complaints brought by students who were members of the School of Acting during the past year. The fact that the writers willingly make the statements over their signatures shows that they are not afraid to cross swords with their late principal.

The first statement which we print is from Mrs. Alice C. Ferris, a Brooklyn lady who holds a high place in amateur circles over the Bridge:

BROOKLYN, May 24, 1887.

Editor New York Mirror:

In my first interview with Mr. Sargent, and two weeks before his School opened, he assured me that he had great influence with Palmer, with Wallack and with Frohman, and that without doubt he could find work for me in some one of their theatres during the past season, and know that he has put forward this inducement to other people, and in hardly a case has he done anything to justify such promises. The pupils are assured that engagements can easily be found for them on completing their school year, and as Mr. Sargent really has but little influence among managers bitter disappointment is the result.

After much urging he finally told me that he thought he could procure for me an engagement with the Redmund-Barry company to play second to Mrs. Barry, and have since learned that he offered this same engagement to another of the pupils.

In the "Prompt Book" of the School is an imposing array of instructors. One of the best of these we have never had but *once* during the school year, and two others were taken from us at the Christmas vacation. In fact, up to the holidays we received more time and more careful training than during the rest of the season. The interest seemed to wane as the year progressed, and at the close of school many who had been deluded by specious promises, or praise of their talents, were suddenly undeceived by their cards, which contained the first intimation of their actual standing. Pantomime and its accompaniment of Delsarteau gymnastics, is taught quite thoroughly, but the voice-work is of the most rudimentary description, the voice-teaching not being allowed sufficient time. One-half hour a week was all the vocal training we received during the greater part of the school year.

I am sorry to be obliged to speak severely of the School, as it might fulfil a noble mission; but as at present conducted it is a source of bitter disappointment to many who attend it, and who are deluded by vain promises which never should have been made to them.

ALICE C. FERRIS.

Wilhelmina Swanston is a young lady that evidently stood high in Director Sargent's esteem, for he gave her leading roles in the public performances by the pupils, and on the report of her standing at the close of the school year he wrote that she was in several respects the most gifted scholar in the establishment. Miss Swanston's statement of the result of her experience and observation is appended:

NEW YORK, May 24, 1887.

Editor New York Mirror:

1. The idea of the New York School of Acting is an excellent one, but it must be managed by some person or persons endowed with a certain amount of *executive ability* as well as a love of art.

2. There seems to be an utter lack of system in the School, and things are allowed to go on (or rather stand still) in a very slipshod manner.

3. The director very indiscreetly holds out all sorts of brilliant inducements, regarding engagements for the future, to pupils on entering his School, and very often regardless of their natural capacities.

4. If a pupil states that his or her means are limited they are dazzled with something like this: "With what engagements I can procure for you in the local theatres this term you will be enabled to make most of your way."

When reasons are demanded by the pupils for non-fulfilment of these promises the customary greeting is: "It is very hard to find anything in your especial line," etc. "We have been disappointed in your ability."

These are a few of the generalities as they are told to almost every pupil who enters the School, with more or less coloring, as the case may require.

Another lesson one learns after a little is, if on applying to a manager or agency they use the name of the School, in nine cases out of ten they lose all chance of even a hearing.

In talking with former pupils who have been successful on the professional stage, they tell you that they were very careful not to mention the fact of their ever having been at the School until they were thoroughly established.

WILHELMINA SWANSTON.

May Gleason, of this city, was a member of the School during the first term of the past season. She became dissatisfied and left without finishing the course. Miss Gleason's statement is presented below:

NEW YORK, May 24, 1887.

Editor New York Mirror:

Do I believe in a School of Acting? Yes, but I do *not* believe in the New York School of Acting. There is much lack of system and discipline there. Many lessons are postponed from time to time and are never made up.

It has been said that it is the intention of the management of the School to make it similar to that of the famous Paris Conservatoire; but, alas! our New York School does not resemble the great French School in the least particular.

In the first place, an ambitious, and, suppose we say, stage-struck damsel, coming from we'll say Flint, Michigan, or even from Kansas, hears of the New York School of Acting, sends for price-list, or circular, or, I should say "Prompt Book;" I believe that is the latest title bestowed on this little catch-book, for catch-book it is—well gotten up, though, with names of fine teachers down on its pages.

But rest awhile, reader. After the ambitious girl from the West or South, maybe, once gets into the School, she finds that all things are not what they seem, and that various things are not as they should be in a well-regulated, respectable School of Acting.

One of the most noted teachers—whose name appears in the "Prompt Book"—has given but one lesson to the pupils. Nor does this noted teacher ever return to give a second lesson at the School. Her name helps to make the "Prompt Book" look well, however.

In a few weeks another teacher, one of the best in the School, takes her departure, and, after awhile, one or two cheaper teachers are taken in.

Let a girl come to New York with money, and she has friends and any amount of talent, etc; but when her money has departed she has no friends, and to her great surprise her talent has left, too; that is, she is told she has not so much talent. Her teachers were "disappointed" in her. That was all.

And yet the management of the New York School of Acting would have people believe that he is so imbued with the one idea of making an honest success of the School (even to the extent of making great personal sacrifices—*i. e.*, losing hundreds of dollars each year from his own pockets) that the School is continued.

Question: How many years will a man of brains stick to a business that does not pay him? There is no justice shown toward a majority of the pupils at this School.

The aspiring young men, however, stand a little better show. I have been told that there are two y. m. who were offered "free scholarships," so to speak—that is, they would be given free instruction if they would enter the School "just to help out" (male members were so scarce at the school, don't you know?) Yet, without doubt, some of these few were made to believe, by some hook or crook, that they possessed the talent of a Coquelin.

It appears that there were fewer young men than women who were inveigled—along with their money—into the School.

One of the instructors at the School once asked the pupils to please try and "bring in new pupils." Said the instructor: "We can get plenty of pupils who have no talent. What we want is more pupils with talent. Why, we are turning away applicants every day"—people who don't possess talent, don't you know.

Strange to say, pupils were admitted to the School at the beginning of the Fall term who were not asked even to recite a piece, by way of passing an examination. So how could the management know whether those pupils possessed talent or not? They were accepted without undergoing any examination. The management may have thought, or said, as did Mr. Steele Mackaye: "You don't need to undergo any examination. I would know you were an actor by just looking at you."

And yet the Prompt Book distinctly states that the pupils must undergo a "very rigid" examination. A slight inconsistency observable here.

It is my opinion that where a pupil applying for admission to the School cannot, or will not, slap down the required $250 in advance easily, why, such cart-loads of taffy and praise are brought to bear upon the unwary traveller, that the decision is pretty sure to be, finally, "Money must be had whether or no." And all the money that the deluded individual could make and scrape together (borrowed in some instances) was foolishly paid to the—the School.

More than one pupil has been made to believe that she was a Mary Anderson in ability, and one young lady was actually compared to Sara Bernhardt by the management, to the disparagement of Mme. Bernhardt. Just think of it!

If a School of Acting could be established that in some way some of the best actors could be induced to become directors, and help support it by at least their approbation, why, then, such an institution might prove a success.

MARY GLEASON

In the *Brooklyn Eagle* some time ago a letter complaining of the management of the School was published. Having a bearing on the present investigation, we reproduce an extract from it. The letter was signed by Ida K. Hinds, of 310 Clinton street, Brooklyn, a former pupil of the institute:

I am personally acquainted with a number of pupils of the first year and some that I advised to enter the School. I knew that many of the pupils had been on the stage for several years, but thought that they were to gain greater advantages by entering this school than by taking an engagement for the season. It was also stated that when the Lyceum Theatre was finished the pupils should have the use of it for rehearsal and the use of the stage on certain nights; but when the theatre was finished, late in the Winter or early Spring, the doors were shut and the pupils were not even allowed the use of the room that had been fitted up on the upper floor for rehearsals. The pupils had been rehearsing all Winter in any halls or rooms that could be found for them, many times where there there was no fire. The money paid by them in advance had been used to finish the theatre, and then there was not money enough left to hire a hall or theatre, and the remaining rehearsals were held in class rooms. The only companies formed were those gotten up by pupils who had some money, and they played a few times, as long as the money lasted. Many of the pupils that entered the first year did not remain, as they found there was to be no advantage gained. They forfeited the money they had paid for the year and got engagements outside. Most of the pupils were from a distance and had their board to pay in New York during the Winter, but there were a few from New York and Brooklyn, and I know they have been waiting ever since for an opportunity to play, excepting those who have gotten their own engagements. When they go to the School to inquire they are told that there is no opportunity for anyone to do any work in New York. So if they cannot find anything for these few they certainly cannot for the present pupils; for some of those of whom I speak had letters setting forth their abilities in much glowing terms. I believe there is some very good instruction given in the School, but I do not think this misrepresenting should be allowed to go on any longer, inducing pupils to join in expectation of engagements or practical work while studying, for I know of many who have spent their time and money there and then got their own engagements. If pupils enter to study I would say nothing to prevent their doing so, but I only write this in behalf of justice and that there may be no more victims of a fraud, and I know there has been, and that more than a hundred pupils will bear me out in what I state.

Mary Croxton lives at 231 West Fifteenth street. She was educated in a convent, and developing a voice of rare quality, she determined to go upon the lyric stage. Some knowledge of acting was essential, and to obtain this she applied for admission to Mr. Sargent's establishment.

"My mother's means are limited," said Miss Croxton to a representative of THE MIRROR, who saw her on Monday afternoon, "and the tuition-fee was a large item in our expenses But Mr. Sargent promised to get me engagements during the season which would almost enable me to pay my way. Mother had to squeeze out the money by practising rigid economy. But she thought she was helping me to a position of independence. When Mr. Sargent heard me recite some trivial piece of verse he waxed enthusiastic. 'You haven't Mary Anderson's voice or appearance,' said he, 'but you have much more dramatic power.' My mother and I could hardly credit this, but we were naturally pleased. Early in the Winter I happened to displease Mr. Sargent by what he called a display of temper. The consequence was I suffered neglect all through the second term, and was the only pupil in the School to whom no part was given in the pieces rehearsed. The school-room was kept so cold in Winter that many of the girls contracted severe colds. The exposure seriously impaired my voice. It is not so good by half as it was before. I consider my time and my widowed mother's hard-earned money wasted."

Mr. Sargent, having heard that certain charges were to be made against the school in this number of THE MIRROR by some of his pupils, on Monday sent the following card to us for publication:

NEW YORK, May 24, 1887.

Editor New York Mirror:

DEAR SIR:—So many inquiries are daily made of me regarding the possibility of securing professional engagements through the New York School of Acting, that I ask leave to present in THE MIRROR the following statement:

The New York School of Acting never guarantees to anyone a salaried position. Its sole promise is to furnish every one of its students thorough *instruction* in every part of dramatic work. The fulfilment of this one promise is its first duty and legitimate aim. The School keeps the business and other professional interests of its pupils always in mind, and seeks to further them in every way in its power.

Naturally all the students do not fully comprehend the position of the management. One or two students this year have mistaken my constant expressions of good-will and desire to help them for definite promises to obtain stated engagements. Their disappointment at not obtaining an engagement sought for them would be readily turned into a feeling of angry or morbid suspicion against the School management. Misunderstandings naturally exist unless pupils frankly and openly complain to the teachers and management. It is an easy emotional sophistry that transfers the shortcoming of the pupil into a fault of the teacher.

I am doing my best to establish a good School of Acting. My *motives*, I can only assert, are endorsed by those who know me. The *means* used, I am constantly both in public and private, presenting for examination. The *results* are demonstrated by the 150 students who, during three years, have graduated from this institution, and now hold prominent positions in the best companies. Respectfully yours,

FRANKLIN H. SARGENT,
Director New York School of Acting.

Yesterday Mr. Sargent called at THE MIRROR office and was interviewed by one of our representatives, who explained briefly the nature of the foregoing charges.

"I learn the character of these complaints now for the first time," said Mr. Sargent. "No direct complaint has ever been made to me by a pupil, and I have been left in complete ignorance of the cause for dissatisfaction until this moment.

"The chief source of complaint seems to be that I promised pupils professional engagements when they entered the School. This I positively and distinctly deny. I have during the Winter grown enthusiastic over the talent manifested by some scholars, and voluntarily offered to use my best endeavors to get them something to do. It was always understood that the School was designed to instruct beginners in the dramatic art, and that it had no feature of a dramatic agency.

"The difficulty I have had to encounter is chiefly due to the fact that certain pupils, have, because of insufficient talent, or from some other good cause, been disappointed in inducing managers to give them employment. I have worked diligently to establish the School in the face of many disheartening circumstances and innumerable discouragements. It is by no means as perfect as I should wish it to be, but it accomplishes just what it undertakes to do. I wish to say emphatically that I have never in any case held forth the promise of metropolitan or other engagements to any applicant as an inducement to enter the School. Any pupil who makes assertions to the contrary utters that which is false. If need be I can bring proof positive in support of my statement."

THE MIRROR has presented both sides of this subject, not for the purpose of giving publicity to private grievances or to vent any personal malice that may exist, but solely because there is a principle of right at stake which must be maintained. If the charges contained in the foregoing article are true, they will serve as a warning to others that may contemplate placing themselves under the instruction of the School.

F. F. Proctor, of Albany, will be a member of the firm of Proctor and Mansfield, proprietors and managers of the New Grand Opera House, Boston. This house, with a seating capacity of 2 000, will be ready for opening on or about Sept. 5. It will be modern in construction in every detail, and be as thoroughly fire-proof as human agency can devise. The scale of prices will run from $1 50 to twenty cents. It is possible that Joseph Jefferson will be the opening attraction.

PROVINCIAL.

BOSTON.

One could scarcely avoid being more or less interested in Love in Harness as given by Augustin Daly's splendid co. at the Boston Museum, though the whole thing is so thin as to foundation, motive, etc. But let an ordinary co. tackle the play and then see how tired the cultured spectator will become. The play is unworthy Mr. Daly's pen or his co. There are bright lines in it, and funny situations; but it is a play that, however it may make one laugh, contains no saving grace of fine humor to keep the laugh from being tainted with an after remorse. The houses were entirely sold, I was informed; and yet on Friday night, when I went in, there were long rows of empty seats, which showed that the speculators had been bitten. Glad of it.

The last week of Ruddygore at the Globe.

Herrmann delighted good sized audiences at the Boston Theatre with his clever sleight-of-hand performances, and continues another week.

Jim the Penman continues to attract large audiences at the Park Theatre.

London McCormack and Maud Miller, with a good co. in support, presented Forty-nine at the Bijou Theatre last week, and had large audiences. Mr. McCormack did the part of the old miner creditably, while Miss Miller did that of Carrots more naturally and piquantly than I have ever seen it done before. She crowded it chock full of funny business, to catch the attention of the fun-loving; and though much of it was trivial it captured her audiences completely, on one song when I looked in on Saturday night she getting seven or eight encores. I was much interested in her in advance, from knowing her father so well, and lost none of my interest after seeing her in the role. One thing that impressed me: She does not act like a soubrette but like a rough child of nature.

Evangeline continues to large business at the Hollis Street Theatre. It is the intention now to run the piece till late in the Summer.

Peck's Bad Boy captured the Howard Athenæum again last week.

At the Windsor Theatre Gus Hill's Specialty co. appeared in a variety of feats and features, and pleased large audiences.

The usual exhibitions at Austin and Stone's, the World's Museum, and Keith and Bachelar's.

Mrs. John E. Owens sent a photograph of her late husband to H. A. McGlenen recently, and from it that gentleman has had a large portrait made, which will soon adorn the lobby of the Boston Theatre.

The World will soon be revived at the Boston Theatre. Arthur Falkland has been engaged to play Harry Huntingford, and Grace Thorne will have her old part.

George W. Wilson will pass the Summer at Kittery, Me.

Belle Stokes, who appears at the Howard this week with Tony Hart, is a sister of Katie Stokes and Mrs. Frank J. Pilling, of Manager Stetson's staff.

The Bijou Theatre will remain open till August.

Charles Barron is back in Boston again, and is frequently met on the street. He is looking well, and feeling ditto physically and mentally. He is being congratulated right and left for his great success in the Booth support the past season.

Joan of Arc will be presented at the Academy of Music, Chelsea, for the first time on any stage, 31, by Maud Banks and a special co., under the management of Charles Atkinson. The presentation will be a notable one, and will introduce Joan's home, King Charles at Chinon, the gates of Orleans, and so forth. Napier Lothian, Jr., will superintend the stage direction.

Vernona Jarbeau is at the Adams house. She attracts much attention with her spanking turnout.

Mrs. Thomas Barry is at home in the Roxbury district.

PHILADELPHIA.

It will certainly be a great relief in many respects when the season here closes. Our people will not take any interest in theatrical matters while the days are warm and long; so the terms good and bad as applied to business cease to have their full meaning.

At the Chestnut Street Opera House Rosina Vokes has played to very light houses. The lateness of the season is alone to blame for this. I consider her one of the strongest attractions we have, and this opinion is shared by thousands of our best class of theatre-goers, who ordinarily crowd the house when she appears. Her methods are thoroughly legitimate and artistic. Her manner has the most perfect abandon, without the slightest coarseness. Her sense of humor is keen and delicate, and she never fails to get every possible advantage from every situation and every particle of meaning from every line. The bill for the first half of the week embraced the triple attractions, A Game of Cards, My Milliner's Bill and A Double Lesson. The rest of the week was devoted to The Schoolmistress. The performances were all very enjoyable, and the various members of the co. are entitled to share in the praise. This week the same co. will present Caste. Edward Harrigan 30.

Patti Rosa scored a genuine success at the Walnut Street Theatre. I do not mean by this assertion that her business was very large, but I do mean that the attendance steadily increased; that her audiences were continuously interested; that she was praised both by press and public, and that Manager Fleishman, of the Walnut, was so well satisfied with her undeniable hit that he has given her two of the best weeks of next season. She is undoubtedly a very charming little lady, possessed of much talent, sprightliness and good looks. Her acting is marked by intelligence and naturalness. She skips, romps, sings and dances with vim and spirit without ever becoming a hoyden. That she has dramatic ability was proved by the manner in which she delivered the few serious lines that fell to her share, and by which she added greatly to the stronger situations. Of course it was unfortunate that she was obliged to appear in the two plays, Zip and Bob, which are are already so familiar to us; but she fairly won her fame here, and is now in a position to command attention in new plays. She was well supported by George Richards, who is well known and appreciated here, and by a co. which included among its meritorious members, Frank Tannehill, Jr., John W. Dunn and J. H. McGrath. This week, Nelson Wheatcroft's new play, Gwynne's Oath, will be produced for the first time.

Dockstader's Minstrels did comparatively good business at the Chestnut Street Theatre. The organization is very strong and in many respects the best I have seen in years. The first-part could scarcely be improved. With Arthur Moreland in the middle and Dockstader and Sweatnam on the ends, we can always be sure that the fun will be of the proper sort. The quartette could hardly be excelled, and such perfect music as that arranged by Mullaly and produced by the orchestra under his direction has never been given here by a minstrel band. The vocal solos rendered by Mr. Rieger, Mr. McWade and Mr. Jose were artistic gems. The second-part, while pleasing, was not nearly as strong as the first, although Dockstader's Misfits were entertaining and Shortis' banjo-playing was an artistic triumph. Now that we have had the opportunity of considering the merits of this co., the exponents of modern minstrelsy, the question naturally arises, has not the refining process been carried too far? In what manner does this show reflect the characteristics of the negro race? Why, at least, should not the entire first-part be rendered without the unmeaning use of burnt-cork? Surely it is somewhat incongruous to have a fine operatic tenor, with a very black face, sing Schubert's Serenade, and an artistic baritone, similarly disfigured, render Sullivan's "Lost Chord." Trained dogs, although they have before appeared upon the minstrel stage, certainly do not belong there. In fact, modern minstrelsy is somewhat of a humbug. The genuine article existed thirty-odd years ago, but its star waned and sunk below the horizon when the Emancipation Proclamation gave freedom to a race but robbed them of the sympathy which had been bestowed upon their oppressed state and untutored genius. Still it was a good show, and I enjoyed it; but it set me to thinking. This week return of The Golden Giant. Frankie Kemble in Sybil 30.

The Private Secretary has been seen here so often, that light business at the Arch Street Theatre surprised nobody at this time of year. Mr. Gillette and some others of the old favorites, too, were missed; but M. A. Kennedy was there, just as jolly and amusing as of yore. He has fitted himself so well with the role of Old Cattermole that we can spare any one from the cast so long as he remains. Frank Lamb was very clever as the aspiring tailor, but of course Elmer Grandin was handicapped as the Rev. Spalding, though he acquitted himself well in the part. This week, Dreams; or, Fun in a Photograph Gallery, will close the season at this house.

At the National Theatre, Walter S. Sanford, supported by a fair co., appeared in the drama Under the Lash. It is quite sensational, but enlivened by some clever comedy, and was well received. Mr. Sanford shows constant improvement. This week, Lottie Church in Unknown. Her Atonement, 30.

The Ida Siddons' Burlesque co. played to light business at the Central Theatre. I found the show rather tame. The Southern Quartette introduced some novel and entertaining features, and Flora Moore sang in her usual artistic manner, but the rest of the show dragged. This week, Marinelli's Congress of Stars. The Night Owls, 30.

Uncle Tom's Cabin did but light business at Forepaugh's Theatre, and, according to previous announcement, the house closed 21.

At the Lyceum Theatre Michael Strogoff was presented with J. H. Gilmour in the title role and Blanche Mortimer as Nadia. The performance was satisfactory, but the house is too small for this sort of production. However, it was large enough for the audience. This week Uncle Tom's Cabin; Ben Maginley in Inshavogue 30.

Kellar, the Marvelous, will appear at the Arch Street Opera House this week.

Fred. Marsden, with his wife and daughter, occupied a box at the Walnut Street Theatre on Thursday evening last, and witnessed, for the first time, Patti Rosa's performance of Bob. In conversation afterward he informed me that it was the best performance of the part he had ever seen.

Mr. and Mrs. Clay (Rosina Vokes) will pass the Summer in visiting friends in this country. Their friends are to be congratulated, for they are a charming couple.

The North Broad Street Casino, under the management of Forepaugh and Connelly, opens 30.

The National Theatre will close its season June 11.

Jim the Penman will open the season at the Arch Street Theatre Sept. 6.

H. Grattan Donnelly, of this city, has sold his comedy, A Reign of Terror, to Evans and Hoey. He is now writing a play of the same sort for Girard, Gilbert and Donnelly, late of the Crazy Patch. It will be called Natural Gas.

CLEVELAND.

Park Theatre. First production of the comic opera Captain Cupid; music by Ferdinand Puehringer; libretto by Rose and Sage; directed by James B. Curran. This was the event of the past week, and everybody was interested in it, as it is a purely Cleveland production, music and libretto by Cleveland men and the entire cast belonging to the Forest City. The opera is a "go;" everybody who saw it pronounced it so from the first night, and full houses greeted every performance. The plot of the opera is as follows: Bombolo, the first sovereign of Popota, a diminutive kingdom in the Isle of Atlantis, is an eccentric monarch with an ill-tempered daughter, Angelique, who, despite the efforts of her father to get her off his hands, still remains single. Despairing of ridding himself of his daughter in the usual way, Bombolo adopts a novel plan. He orders a competitive examination of the youth of Popota. On the day appointed for the contest, Hector, a young sailor, returns home from a long voyage and is joyously welcomed by his betrothed, Fanchette, the village beauty, who persuades him to compete for the prize. He does so and is declared the victor, but is horrified by Bombolo's announcement that the prize is Angelique's hand. Despite Hector's vigorous protests and the tears of Fanchette, the King and Angelique refuse to release him, and he is dragged to the palace to prepare for the wedding. On the day appointed for the ceremony Fanchette penetrates to the palace in the disguise of Captain Cupid, a dashing young naval officer. Charmed with his lively manners, Bombolo gives him entire charge of the wedding ceremonies, and he proceeds to raise Cain in the domestic arrangements of the palace. He incites a strike among the royal cooks, causes a run on the royal savings bank, and finally caps the climax by making love to Angelique, who ardently reciprocates. Deeply affected by these revolutionary proceedings, Bombolo abdicates the throne in favor of Angelique, who immediately announces her intention of marrying Captain Cupid. She thrusts Hector and her father into the street and places Captain Cupid on the throne by her side. By an ancient law of Popota, whoever wears the crown is ruler of the realm, and Bombolo, disgusted by his daughter's conduct, intrigues to recover it, in which attempt he is aided by Fanchette, who has escaped from the palace by resuming her female attire. By an ingenious advertisement in the personal column of the Popota *Pennwiper*, Fanchette lures Angelique to a meeting at "The Sea Dog," a sailors' tavern. In the interview that follows Fanchette again assumes her disguise as Captain Cupid, renews her protestations of love, and finally secures possession of the crown, which she immediately returns to Bombolo. Placing it on his head, the latter resumes his royal authority. Angelique is punished. Hector and Fanchette are married, and all ends happily. This is the story of the opera in brief, and it was carried out by the members of the cast in an exceedingly able manner. John B. Lang, as Bombolo, did the part full justice and earned a full measure of applause by his fine singing. Inez Mecusker was without doubt the star of the cast. Notwithstanding the fact that it is this lady's first appearance on the stage, she handled the part of Fanchette like a prima donna. Frances Heywood had a thankless role in Angelique but acquitted herself nobly, while the Hector of John Spindler was a very creditable performance. I have no doubt Captain Cupid will take its place among the successes of next season if it is handled right.

P. F. Baker, in Chris and Lena, did a good week's business at the Cleveland Theatre.

The hot weather is beginning to make itself felt in our midst. Next week the Opera House and Park Theatre will be closed.

The Wilbur Opera co. began an engagement at the Cleveland Theatre producing the new opera, The Vagabond.

Personal: Joseph Haworth is home here resting.

CINCINNATI.

The Stanley Sisters' Specialty troupe attracted fairly profitable audiences last week at the People's. The Stanley Sisters proved themselves vocalists above the average, and their selections were liberally encored. The other features of the programme were the specialties of Cummings and Orendorff, Dora Ravey's dancing and the grotesque act of the Ronaldos. This week the Charles A. Loder Hilarity Comedy co., followed 29 by An Adamless Eden, which will probably mark the close of present season. The People's has been one of the very few profitable amusement resorts in Cincinnati during the season.

The King-Hedley Silver King comb. closed 21 at Harris' Museum, the attendance, despite the torrid weather, being satisfactory. Hedley's performance in the title role, a dreary part at best, will compare favorably with any previous enaction of the role witnessed in this city. This week the Boy Tramp; or, the Maniac Mother, which, if the title be any criterion, should be sensational enough to satisfy the most exacting gallery frequenter. The Shadowed Crime 29.

The Summer season at the Highland House under John Havlin's management will begin June 13, the MacCollin Opera co. in The Musketeers being the inaugural attraction. The bill will be changed weekly during the season.

Manager James E. Fennessy was presented with a handsome diamond ring on the occasion of his benefit 15.

Ormond H. Butler, recently advance agent for Edwin Booth, is now member of a local firm engaged in the grain business.

Prof. D. B. Hughes, formerly scenic artist of Heuck's was in the city several days during past week.

There is a project in contemplation among several residents in the city looking toward the redemption of Matt Morgan's war pictures, now stored in Chicago, with a view of exhibiting them during coming season. The pictures are veritable works of art, the subjects interesting, and with ordinary management the enterprise would score a success.

The King-Hedley Silver King comb. is evidently experiencing trouble in its ranks judging from the several suits filed during the week, and it developed that just at present salaries are in arrears, and that Julius Cahn is in charge of matters in the interest of his principal, Harry Miner. Matthew Brennan, until recently advance agent of the co., filed suit, 21, against King and Cahn to recover $300 salary due, and attached the receipts in possession of Manager Charley Osgood, of the Museum. Later in the day another suit was filed by James J. Walsh, stage carpenter of the co., to recover $56 back salary, and the scenery was levied on to satisfy the claim. The latter suit was, however, dismissed, the parties at interest having adjusted their difficulties by a compromise, and the attachment on scenery was finally dismissed.

Al. Caldwell, late business manager of the Martha Wren-Collins co., has resumed his role of commercial tourist in the interest of a local firm.

James A. Douglas will produce his play, Labor and Capital, under the auspices of the Knights of Labor, at Havlin's 30.

Eustace Waugh, late press agent of the Grand, joins the Hanlons next season in the capacity of treasurer.

BALTIMORE.

The week of light opera given by Ford's Washington Opera co. at the Holiday Street Theatre last week was eminently successful. The attendance was large and the operas were given in a most enjoyable manner. The repertoire included Lily of Killarney, Martha and Claude Duval, and they were all mounted with the greatest attention to detail. The co. is a competent one, both as to chorus and principals. Among the sopranos, Edna Gray is specially worthy of note. Although seen in minor roles, she sang them in an artistic way, and gave promise of better things hereafter. She has but lately entered the profession, but has a pretty voice, and is conscientious and painstaking. Signor Montegriffo is the tenor, and a good one, and the comedy element is in the hands of Walter Allen, one of the greatest of favorites with the Baltimore public. The chorus is large and well trained, and Adam Itzel, Jr., is the musical director. This week, fourth epidemic of The Little Tycoon. Next week closes the season with Rosina Vokes and her co. as the attraction.

The opening week of Harris' Academy of Music was very auspicious. The house in its Summer garb, with its plants and flowers and fountains, is very attractive. The audiences all the week were large, quite swell and enthusiastic; the opera, Indiana, bright; the cast a strong one, and the chorus efficient and pretty. Among the people who have won the favor of the audiences are Digby Bell, Laura Joyce, John Brand and Annie Myers. The latter little lady has made big strides in her profession since we last saw her, and her friends at her old home are deservedly proud of her. This week The Mikado will be given, with Digby Bell as Ko-Ko, Laura Joyce Katisha and Annie Myers Yum-Yum.

C. E. Ford, of Ford's Opera House, had a substantial benefit last Wednesday night, and had among other attractions Lillie Grubb in the second act of The Mascotte. Miss Grubb went into the profession as a member of Mr. Ford's chorus.

I had a very pleasant little chat one evening last week with Rose Rand, who, by the way, is looking like her old self again after her two seasons of rest. Her health is excellent and her spirits buoyant. She has a large class of elocution here, and has just as much as she can do. She and J. B. Maher gave a charming performance of The Happy Pair at the benefit of the veteran manager, John T. Ford, on Monday night.

Apropos of John T. Ford's benefit, this is his thirty-third year as a manager. He has been identified with theatrical enterprises in this city and throughout the South until his name is almost a household word. He is still active, and may he live long to help us to while away our dull hours and forget the cares of life.

ST. LOUIS.

The only theatre remaining open this week is the People's, the rest having succumbed to the warm weather.

Professor O R. Gleason, at the Olympic, continued to draw large houses last week, and there is not a wild or vicious horse in the city. The professor will be welcomed back whenever he wants to return.

Louise Pomeroy and co. had fair business last week at the People's. Miss Pomeroy now has a play that I think suits her capabilities. Not that I think she isn't good in most everything she attempts. The play is named Adirondacks, where the first act is located, and, although not new, it has been shelved for half dozen a years. The cast was as follows:

Edith Royleston	Louise Pomeroy
Gus Gudger	Arthur Elliott
Ralph Challis	Williard Brigham
Dr. Cutter	Cripti Palimoni
Lester Morfield	Will Farnum
Arthur Hughton	G. Stuart Brodock
Toby	Charles Bulkley
Mrs. Jubkins	Agnes Maynard

The plot runs as follows: A wealthy widow plays fast and loose with a number of admirers until she meets one who defies her fascinations. One of the lovers kills himself. She becomes crazy with remorse, is restored to reason, falls in love with the man who defied her blandishments, and her love is reciprocated. There is a simple love story of the rustic inhabitants of the Adirondacks that runs through the play. Friday night Miss Pomeroy appeared in Hamlet to a fine audience. Our Regiment this week. Ennis and Young's Opera co. next.

Reilly and Wood's co. drew large houses in spite of heat and sultriness. Pat Reilly has dropped his specialty act, and now only appears in the olio as the crayon artist. Bobby Gaylor is still the same funny Irishman. Florence Miller still attracts and has some new songs. The Nelson Family are as good as ever, while D'Alvini is one of the best legerdemain artists that has visited us.

The great event in the amateur line was the production of a historical drama in four acts, by Bernard Dierkes, Assistant Circuit Attorney of this city. The Grand was crowded, and standing room was at a premium to witness The Empress. The cast was as follows: Maria Theresa, Empress of Austria, Maria T. Hopkins; Count Bartenstein, Bernard Dierkes; Count Wassner, W. M. Porteus; Count Gotter, H. H. Herold; Duke Francis, Grey Lindsley; Prince Joseph, Bernard F. Dierkes, Jr.; Doctor Haversack, E. L. McDowell; Stanislaus Boskay, Beaumont Smith; Agnes, Bertha Westbrook.

A conspiracy to overthrow the Empress and its frustration furnish the plot. Messrs. Smith, Lindsley and Dierkes carried off the honors for the males, while Misses Hopkins and Westbrook proved themselves finished actresses of the amateur school.

A benefit is being arranged for Mr. Beaumont Smith prior to his departure for New York.

The Battle of Chattanooga is still crowded.

The Bijou Opera co. will open one week earlier. The date has been fixed for 30

The sale of seats for the National Opera is quietly going on.

CHICAGO.

Modjeska continued to play to excellent business at the Opera House, appearing in Frou-Frou, Camille, As You Like It, etc. This will be the last week of her engagement, and Barrymore's drama, Nadjezda, will form the principal attraction. The new burlesque of Aladdin will be put on June 2, and is expected to run through the Summer.

Dion Boucicault, as fresh and buoyant as ever, has drawn fine audiences to McVicker's, where The Jilt has held the boards for a week. The Shaughraun this week. Fin MacCool 30. The Madison Square co., under the management of A. M. Palmer, will open a Summer season June 7.

Mestayer's Tourists received patronage at Hooley's Theatre the past week, and the old gags were welcomed with laughter and applause. This week Minnie Maddern. Daly's Comedy co in Love in Harness 30.

Jeffreys Lewis in Clothilde did not have a very prosperous week at the Grand. This clever actress had apparently been forgotten by the public, or the counter-attractions, of which Forepaugh's Circus was chief, served to keep her audiences small. The play is Frenchy and not remarkably strong. This week Louise Rial in Fortune's Fool.

Herr Mitterwurzer, the German tragedian, was received coldly by very small audiences at the Columbia. His fine abilities were thrown away on the few Americans who saw him, because the language of the dramas presented was not understood. The Germans did not come, as was expected. This week, Haverly's Minstrels, and full houses are certain.

Murray and Murphy did a capital business at the Academy. This week Blackmail, a melodrama by Will C. Cowper, who plays a leading part.

Agnes Herndon, whose beauty and talent are lost in the trashy stuff of the Tourists' Bride, met with popular favor at the People's. This week, Mestayer's We, Us & Co.

Jeffreys Lewis goes to the Standard for a week, appearing in Forget-Me-Not.

The representation of The Romany Rye at the Windsor proved to be most admirable, and the attendance was good. This theatre is gradually securing a clientage that will make attractions seek for an opening. This week, Agnes Herndon. The Bijou Opera co. will open a Summer season here 30.

The Grand has secured Prof. Cromwell's Art Lectures for a season of four weeks. The form of entertainment has been very successful in former seasons. The opening occurs 30.

Katie Putnam will leave this city for Europe June 7, to be absent until October.

The strike among the stone-masons and bricklayers in this city has stopped work on the new Haymarket Theatre—a serious delay that is causing Will Davis much anxiety.

Ellery C. Balkam, chief usher at McVicker's, who has had charge of the seatings in the National conventions, etc., will be in charge at the forthcoming Kirmess at the Exposition Building, an entertainment which will enable the society girls of Chicago to appear in becoming foreign costumes and rake in dollars for charity. It begins 26.

Forepaugh's Circus simply paralyzed theatrical entertainments. All the theatres suffered, some so much that money was lost on the week. It is not an exaggeration that the big tented show was visited by 100,000 people during the week.

That old and tried press manipulator, Charles A. Day, was with the show, and if he can't get on the right side of a newspaper, who can?

LOUISVILLE.

Under the Gaslight was the Museum attraction for the week of 16. J. Clinton Hall as Snorkey and Eugene Carr as Louis Courtland are especially deserving of mention for more than ordinarily good work. Business light, due in part to the excessive heat. This week Shadowed Crime.

Loder, Retland and Alton's Variety Troupe had a fair week at the new Buck. Jeppe and Fanny Delano, May Antonio, Keating and Flynn and others in the olio, the performance concluding with Charles A. Loder's Hilarity, which has little to recommend it.

New Buck closed this week.

Good business at the Grand Central. An attractive female first part, followed by a fair specialty bill.

Manager John Macaulay and Director Gilmore were very generous to the Louisville military in connection with the benefit performances recently given at Macaulay's by Gilmore's Band. A handsome sum was realized.

C. T. Nichols, of the Under the Gaslight co., is an old-timer. He was in stock at the old Louisville theatre when H. A. Langdon was the leading man, Minnie Monk the leading lady and Ada Monk the soubrette.

Wilson and Rankin's Minstrels come to the Museum 6, appearing for the first time in Louisville at cheap prices. Can this be taken as an evidence of the Museum influence and that the higher-priced attractions will have to reflect that "to this end we must come at last."

Young E. Allison has over a column in the Sunday *Courier-Journal* concerning the career of the Musical Club. Anything this gentleman writes concerning art for amusement matters receives careful consideration from thinking people here. He predicts a useful future for the Musical Club.

Great preparations are being made for the June Opera Festival at the Exposition. The subscription is nearly completed, and the operas announced by the National Opera co. promise a rare musical treat.

George Monsenet is in town visiting relatives. This young man is making rapid progress in his chosen profession.

Jeppe Delano's dude act has grown tiresome, yet season after season he continues to inflict it. The sprightly Fanny, however, still charms by her pleasing presence

And now comes up more talk of a new theatre It is now said Bill Mann, of the Grand Central, will erect an entirely new structure upon the site of the present place. It is stated that plans have been prepared for a cosy, modern amusement house with a large stage, and seating capacity for about one thousand. Work will begin in a few weeks, and the house will open in September. So many theatres have been built upon paper in the last few years that but little faith is placed in such rumors now.

SAN FRANCISCO.

May 17.

Manager Locke lowered National opera prices last week to a figure which should have been adopted at the beginning, and the largely increased attendence no doubt justified the act The big Mission street house was well filled each night, but for the Saturday matinee of Nero no such popular crush has been seen since my residence here. Every seat, the aisles, the boxes, the foyer and indeed every inch was occupied. The works offered were Merry Wives, Lohengrin, Coppelia and Jeannette, Aida, Faust, Nero and Lakme. The co. left on special train for Los Angeles Sunday morning.

Frank Daniels and "Handsome" in the Rag Baby made a better competition with opera than any other house, their business being probably the least affected. They are at the Bush where the second week began last night. A large house offered the comfortable assurance that some babies are still attractive, and none more so than Rag ones.

It is little trouble to review the Baldwin and California—Fred. Warde at one and Louis Harrison at the other, and both failures. La Belle Helene barely escaped failure at the Tivoli. Perhaps our Belle Helene (Dingeon) did it—I mean with her little kick and her seductive art.

The dramatic sensation this week is the appearance of Sarah Bernhardt at the Baldwin Theatre in Fedora. No larger audience ever gathers within this beautiful edifice. It was enthusiastic, too, permitting the great Frenchwoman to lead it with her into every emotion she possessed. The people mingled their tears with Fedora's; cried when the pretty Russian cried; smiled with her; hated whom she hated; became wickedly revengeful when she became so; loved whom she loved, and accompanied her everywhere. When the audience knew of no other honor to bestow upon the actress, they threw roses at her, and recalled her time and time again at the curtain-fall. There was an absolute sincerity in the floral presentations of the evening. The character of the management precluded any pre-arrangement. Indeed there were only two set pieces. One from the Cercle Francaise was a large easel of pale La France roses tied in the loveliest ribbons, and as it stood in the lobby was pronounced to be a charming conception of floral taste. Another flower piece of Achille Roos was both ingenious and beautiful—two ladders made of roses joined together beneath a star of flowers typifying that Bernhardt had climbed the ladder of fame. In the middle were the words, "The only Sarah." This piece was tied in festoons of broad satin ribbons of different colors. But the feature of the ovation were the hand bouquets which were thrown from all parts of the house. They fairly rained upon the stage. Camille, Frou Frou, Adrienne and Clare will follow. Theodora will open the second and last week. Madame Bernhardt can have no objections to her reception last night. Whether or not her season will be entirely successful remains to be seen.

The wisdom of the Alcazar management is obvious in closing the house for a full dress rehearsal of Harbor Lights, which occurs to-night. That the Alcazar will be full goes without saying, as every seat is sold, and I believe it is on for a good run.

There is a new prima donna at the Tivoli. Her name is Minnie Huff. She made her first appearance last night as Rose, in the Hermit's Bell. Her voice is a cross between a mezzo and contralto, with a good range, sympathetic in quality and of moderate volume. She is a handsome woman and an excellent actress. Appearances indicate much popularity for it as the favorite resort. Following is the distribution: Rose Friquet, wild mountain maid (first appearance) Minnie Huff; Thibaut, a farmer, Ed. Stevens; Georgette, his wife, Kata Marchi; Sylvian, his employe, Harry Gates; Bellamy, officer of Dragoons, Henry Norman; Exiled Priest, George Harris; Lieutenant of Dragoons, G. W. Barnes.

Evangeline is coming to make us a second visit, next season. It was a failure on the first.

After divine Sarah comes the Jersey Lily, supported by her own co. and her leading-man, Charles Coghlan, of course.

Elsie Tittle, who has been playing with Louis Harrison in Nita's First did a very neat specialty.

The Battle of Waterloo is still drawing so well that the management almost regret the arrangements they have made for a change; but as the painting, The Siege of Vicksburg, is on the way, of course it will take place very soon.

It is told of Bernhardt that she works at the theatre from 11 A. M. until 5 P. M., then takes a hasty meal and is again back for the evening by seven o'clock.

Joseph R. Grismer and his wife, Phœbe Davies, closed a very successful four weeks' season at the Alcazar, which is in reality a second or return engagement this year. Mr. Grismer has added Wild Oats and Enoch Arden to his already strong list of plays. He will go East shortly to negotiate for more. He has received a good offer of time at one of Manager Bidwell's Theatres in New Orleans next season.

George M. Welby, manager of the Nellie Boyd co., intends closing on 21 at Salt Lake, as he says the Inter-State law is costing $100 extra for fares and baggage.

So we are not to see the reported Billy Emmerson and Charley Reed Minstrel co., as the latter writes from Boston; "Much as he should like to associate himself again with the former, he has no present intention of doing so; not, at least, while he can make another field profitable."

Frank McKee's handsome wife, *nee* Isabella Coe, arrived from the East Saturday, the Tin Soldier season having closed. She is re-engaged for the part of Mrs. Brooklyn Bridge for next season.

Pauline L'Allemand's sisters, Ida and May Elsaesser, will shortly begin a concert tour of the interior of New York. If they are as handsome and have as sweet voice as the prima-donna herself success is sure.

It is said that Inigo Tyrrell, the Australian author-actor, poet and manager, is quite desirous of appearing before the San Francisco public in some of his own plays. One of his principal works is a spectacular drama in five acts, entitled His Natural Life, and a number of others which are well spoken of.

A testimonial concert has been tendered to Ben Clark by the Bohemian Club, to take place 27.

E. Cholmondeley Jones, otherwise "Chumley," has come, has conquered and is gone. He has made a large number of acquaintances, among them several staunch friends. I wish to be classed among the latter, because it is not a difficult task to be friend to a thorough gentleman.

Will Bray, Josh Davis, Conchita, Grace Eaton and Minnie Little all volunteered and appeared in special ties at the Tivoli last night in benefit to a charitable organization.

Miss Huff, the new Tivoli prima-donna, sang not long since for Liszt, who complimented her voice highly.

It is thought that Joseph Haworth intends making a Summer trip to San Francisco, and bringing Kate Forsyth as leading lady, playing Clito and Hoodman Blind.

Of Baird's Minstrels, Charles Goodyear, Lew Benedict and Cool Burgess have become general favorites with the Oakland public.

Henry Miller, whose Faust we admired exceedingly, returns with the Held by the Enemy co.

Mrs. D. P. Bowers is en route to San Francisco.

Alfred Phasey, a noted soloist, has invented and built a new instrument called the tuba-duplex. It is over sixteen feet long. He has several funny-named things to play upon—one a euphonion, another a slide-trombone; a strange freak is his antoniophone, which plays quartettes resembling the human voice.

W. E. Sheridan and his wife, Louise Davenport, are coming on the next Australian steamer from Melbourne; and right glad they will be to reach 'Frisco once more.

Billy Emerson, whose season has just closed with Haverly, returns soon to San Francisco.

Joseph Mount may rejoin Jeffreys Lewis' co. in Chicago.

Trella Holtz's improvement is very noticeable. If she continues she will reach the position for which she is aiming.

Eugenia Blair as Neodamia makes a fine appearance in the loosely-fitting Roman costume, and her acting has received high praise.

Two very capable members of the Grismer co.—E. L. and Harry Davenport—leave for the East this week, where the former will play leading juvenile business—next season—with the Boston Museum co.

Frederick Warde plays in Sacramento, Stockton and San Jose this week, and next in Oakland.

Mrs. J. W. Baird is the executive and financial head and front of the Baird Minstrel organization.

Mrs. Atkins Newell, a California lady, has made a successful debut as Gilda in Rigoletta at Valerga, a Sardinian city on the river Po. Her stage name is Sara Palma.

Pretty Eleanor Barry is to play the part of Bridget in Harbor Lights.

Lizzie Vigoureux's Mathilde in The Stranglers of Paris has received praise from the papers during her interior tour. Her co. plays in Oakland next week.

Lilly Post, who is here on a visit to her family, goes to New York in about three weeks to rejoin the McCaull Opera co., to play a Summer season. The reports concerning her loss of voice are without foundation.

The Cooper-Edmunds co., with Georgie Woodthorpe as the star, have met with such success in the northern part of the State that their managers have decided to tour the Southern also.

At Woodward's Garden a very well presented Beauty and the Beast has been delighting a large number of grown people and children at the afternoon performances. Humpty Dumpty is in preparation.

H. B. Pasmore gives a concert of his own compositions at Metropolitan Hall next Friday night under Marcus M. Henry's management.

The guarantors were asked for 87 1-2 per cent. of their subscriptions, or nearly $11,000, to make up $69,000, or the amount requisite to the transporting and appearance here of the National Opera co.

William Gillette has arrived, and with his wife has gone to visit the Yosemite Valley. Meanwhile his Held by the Enemy co. is en route.

Louis Harrison has decided to await the recovery of his brother Sam before resuming his tour.

NEW ORLEANS.

Things that pertain to theatricals are very dull here in fact, much duller than is usual at this time of the year. The short season inaugurated at Faranta's by Wright Huntington, Percy Plunkett, Harry Webber and Al. Donnand did not prove the howling success that they expected. They will close next week (as much on account of the hot weather (which is fearful) as the bad business. Seeing the Elephant, a roaring comedy when properly acted, was presented last week. The performance, the price of admission being given due weight, was good. Some silverware was distributed on Tuesday and Thursday nights. The scheme helped to swell the attendance very perceptibly.

Robinson's Dime Museum closed its third season 15, when the prizes were awarded to the successful contestants in the baby show. The season was fairly successful.

JERSEY CITY AND HOBOKEN.

At the Academy there are all the signs of a closing season—the production of chestnut operas and the bustle of consultations with architects and contractors. The Mikado latter part of last week drew only medium houses. It was presented by the Templeton Opera co. An amateur performance of Caste was the attraction 23, followed two nights by the Templeton co. in Pinafore. Last three nights of this week Rose Coghlan and her co. in a repertoire. This will close the regular season.

HOBOKEN.

At Wareing's the same symptoms of an early close are apparent. Pinafore and Patience all last week to light houses, and Patti Rosa in Zip and Bob this week. Miss Rosa is a very clever little actress and is supported by a good co. She drew a good house on her opening night and was roundly applauded.

At Cronheim's the house will remain open somewhat longer, but prominent architects are at work on plans for the complete rebuilding of the house. Judging from the drawings which I saw, it will be a fine, comfortable structure when completed. Last week the Australian Novelty co. drew large houses and gave an excellent entertainment. This week Hall's Muldoon's Picnic co., a large and excellent comb., opened to a big house.

At the Casino and Theatre Comique the business is largest on Sunday afternoon and evening, when they are completely filled. Raymond and Murphy and many other clever variety people are at the former house, which is under the management of the Eschert Brothers.

John Clarke, late business manager of Wareing's, has resumed control of the attractions at Wendel's Schutzen Park.

The Hill resorts are packed every Sunday and very fair entertainments are given.

A benefit will shortly be tendered to Business Manager Hammond and Treasurer Schiller, of the Germania, by Manager Cronheim.

BROOKLYN.

Nat Goodwin and Little Jack Sheppard had a successful week at the Park Theatre. Business, though not phenomenally large, was uniformly good. Dockstader's Minstrels made their first appearance in Brooklyn on Monday evening. They were enthusiastically received by a large audience. Next week Robert Buchanan's new play, Fascination, is to be produced for the first time.

Edward Harrigan, in Investigation, drew big business to the Grand Opera House. His fourth and last week—also the last of the season here—opened on Monday evening, when a large audience witnessed the performance of Old Lavender. McNooney's Visit will be put on Thursday evening.

The Chimes of Normandy did well at the Criterion last week. Olivette was sung on Monday evening. Business was fair. The Mascotte will be presented on Thursday, and on Saturday the season, which has been a most successful one, will close.

BROOKLYN, E. D.

Michael Strogoff drew a packed house on Monday evening, 23, at Proctor's Novelty Theatre. Last week The Silver King played to big business. Next week, Robert McWade as Rip Van Winkle.

The Bloodgood and Hall's Burlesque co. drew well at the People's Theatre last week. Monday, 23, same co. in another burlesque, Hassenbad, drew a packed house, last week of the season.

A Box of Cash drew a very good house as the Grand Theatre, Monday evening.

Phillips closes his People's Theatre on Saturday, 28, and opens his pavilion on Monday, 30, with Payne and Holdworth's Specialty co. as the attraction.

Benefit: Thomas Theall, former proprietor of the Novelty Theatre, had a benefit at the Lee Avenue Academy of Music on Wednesday, 18, at which some very prominent theatrical and musical people appeared. The house was packed, and on a hasty guess genial "Tom" will be the richer by $2,500.

DETROIT.

There was hardly a vacant seat in the Grand Opera House on Monday evening, and a very large and select audience were present to testify to their appreciation in a substantial way of Manager Charles O. White, who has done so much to make the season a pleasant one for theatre-goers. The attraction was the new romantic drama, Beacon Lights, written by DeWitt Young, and although it reminds one of The Danites, My Partner, etc., the plot has an original vein running through it, and is very interesting. The play was fully appreciated by the audience. The co. is a very strong one. Harold Forsberg as Phillip Gordon, and George Learock as Clay Calhoun, carrying off first honors, and both made all there was out of their respective parts. The play was repeated Tuesday evening, but of course not to so large an audience.

Mrs. Langtry's Lady Clancarty was an agreeable surprise to the large and refined audience which filled the Opera House on Wednesday evening, and she shows a marked improvement over her last appearance here. She does not seem amateurish as at that time, in a bedchamber scene, and in her interview with the King in behalf of her husband she won general admiration and hearty applause. Charles Coghlan made a fine impression as Lord Clancarty, and divided the honors equally with the star. Mr. Everell's King, with a Netherland accent, was an original and fine piece of acting. Miss Pattison made a charming Lady Betty Noel. The stage was very finely set. On Thursday evening A Wife's Peril was presented before even a larger audience than the previous evening, and every box was filled with people who are well known to Detroit society. Mrs. Langtry seemed to make a better impression than she did in Lady Clancarty, and she seemed better adapted for the part. She held the closest attention, except when it was broken by hearty applause, and she received curtain calls at the end of the second and third acts. Her dresses were very fine, and she made a most beautiful Lady Ormond. As on the first evening, the honors were unquestionably carried off by Mr. Coghlan. He made a fine-looking Captain Bradford, and acted the part with ease and intelligence. Mr. Everill made a hit as the Doctor, and Mr. Weaver as Sir Woodbine Grafton was also very good. Miss Patison made a very pretty Lucy Ormond.

Montgomery Phister's skit, A Soap Bubble, is a very funny piece, and was presented on Friday and Saturday evenings by a very clever co., with T. J. Farron, late of Baker and Farron, at the head. Mr. Farron has surrounded himself with an excellent co., and his singing and dancing was very well received. Ed. J. Connolly, as the detective and barber, was also very funny. Gracie Emmett, as La La Dodge, is a charming soubrette, and captured the audience by her singing and imitations.

White's Opera House presented a very beautiful sight during the Langtry management. The "Langtry" box was bedecked with bowers, and over the top of it was "Langtry" in flowers, with incandescent lights around it.

There are four managers of theatres in Michigan who are not feeling in the best of humor toward the "Jersey Lilly" just now, and assess the extent of the same at $1,000 each. These gentlemen are W. H. Powers, of Grand Rapids; Fred. Reynold, Muskegon; S. G. Clay, East Saginaw, and John Bulkley, of Bay City. All these recently billed Mrs. Langtry, but the dates were cancelled. Thereupon they sued out writs of attachment against her paraphernalia and based their damages to the amount stated above. The papers were placed in the hands of a deputy sheriff at 3.30 P. M. on Wednesday for service. The sheriff proceeded to the Russell House to find the defendant, but found that Mrs. Langtry was not there, but was quartered in her boudoir car. He proceeded to the Michigan Central depot at once. Upon arriving there he was informed by a guard on the car that the "Lilly" was sleeping, and that on no account would he permit her to be disturbed. The deputy then postponed the matter until a couple of hours later, and at 5 o'clock called again at the car. He then found that Mrs. Langtry and her manager had gone out about a half an hour before for a ride. The sheriff then concluded to wait until evening and serve the papers at the Opera House behind the stage. Mrs. Langtry drove to the theatre and alighted within four feet of the officer, but he did not see her. She went to the stage after she was in there. The matter was materially changed, as sentries were posted at every door and allowed no one to enter. In the meantime it became known that the box-office receipts had been protected, and inquiry of Manager White and Treasurer Salter confirmed the report that Hon. W. G. Thompson had purchased the receipts and that during the engagement of Mrs. Langtry the house belonged to him. After the play Manager George Keogh and Mrs. Prentis, who represented Mrs. Langtry in the suit, met in Manager White's office and proceeded to the stage door and entered. In about half an hour

they came out and entered a cab and were driven to the depot. Accompanied by Mrs. Langtry, Mr. Keogh stated that Mrs. Langtry was well aware that suit had been brought against her, and that she would not try to avoid the same. He stated that the dates were made by Mr. Lynch a few weeks ago, and at the time Mrs. Langtry fully intended to keep them, but that she found out shortly after that it would be impossible for her to do so, and so informed the manager of the Opera House. Not hearing anything from them, she thought of course they were satisfied. On Thursday afternoon Mrs. Langtry, however, sent her private car on ahead, attached to a regular passenger train, and also all of her baggage, except what she needed for A Wife's Peril. The officers were on hand that night, and intended to serve the papers after the play. They were waiting for her at the stage door, but she was too quick for them, and after the play, while the officers were waiting, she, in company with Mrs. Charles O. White, slipped out of the front entrance of the stage, hailed a cab and was driven to the depot, took a train, and was on her way to Milwaukee before the officers were aware that she was out of the theatre.

Burk's Circus was here all the past week, and played to fair business. On Friday evening as your correspondent was passing near where the show was located, he saw a large crowd around an ambulance, and was informed that there were two men being put in it who were badly burned at the circus that evening. It seems that the juggler had some torches which should have been soaked in coal-oil, but were, through mistake, soaked in gasoline. When lighted they blazed up, and the two attaches of the circus caught fire. One of them ran out of the tent and down the street, and but for a gentleman knocking him down and putting his coat over him, would probably have burned to death right there.

Prof. Morris' Dog Show has been at the Princess Rink all the week, and business was so good that he has extended his stay another week.

The Elks were to have attended Manager White's benefit in a body, but owing to the death of Mr. A. B. Taylor, a prominent member of the order here, they did not do so.

E. R. Salter, the popular treasurer of White's, is to occupy the same position at Recreation Park this Summer.

The Wonderland has had crowded houses the past week, the elastic man still being the principal attraction. To add to the interest the managers have started into a kind of lottery business, and last week put up a gold watch. This week Sid France in a number of plays will be the attraction.

Sarah Bernhardt is billed for June 10, and will probably close the season.

PITTSBURG.

The sudden and extreme heat has had quite a demoralizing effect upon box-office receipts at our various houses. W. Keene played to meagre audiences at the Bijou, and Lottie Church fared no better at the Opera House. The May Adams party at the Academy didn't draw much over expenses, and the audience at Harris' and the Cassino Museums was not of a character to make managers smile. With this rather bad state of affairs at the regular houses, it was a pleasure to behold the large audiences the Gilmore concert drew 20-21 to the Grand Central Rink building. Fred. Parke has every reason to congratulate himself upon the success of his undertaking.

This present week we have Murray and Murphy at the Bijou; U. T. C. at the Opera House; Leclaire and Russell's co. at the Academy, and Ben. Maginley at Harris'.

The Summer season of light opera will open at the Bijou 30. The Sid. C. France co. comes to the Academy and Sam'l of Posen will be seen at Harris'.

Jubilee Notes: Zelia Lussan was the bright particular star of the concerts. She never appeared to better advantage in this city.—Helen Dudley Campbell made her Pittsburg debut 20. She created a very favorable impression. There was only one drawback to the full enjoyment of the concerts, and that was want of proper ventilation in the building. It was extremely hot. Fred Parke worked like a Trojan, and well deserved the success he made. The chorus was large and effective. Prof. Whiting's excellent training was evidenced in every number rendered. Letitia Fritch repeated her success of former years.—Battery B, Eighteenth Regiment, worked the cannon accompaniment in good style.—Gilmore's patrol of the Night Owls caught the crowd, but it was a little out of place among classical music. The costumes worn by the chorus were variagated, and the effect was most pleasing to the eye.

Items: The Bat will be the first opera given at the Bijou.—T. W. Keene's family were with him here.—Manager Williams hied himself to New York last week.—Manager Ellsler is back from Cleveland.—Lizzie Jeremy will be seen with We, Us & Co. next season.—Wallace and Co.'s Circus will be here June 2.—Marx B. Mellinger has returned to his home in this city.—The Bijou Opera co. will be taken to Connellsville, Pa., 27, where The Bat will be tried.—The local lodge of Elks did Mr. Keene proud during his stay here.

CALIFORNIA.

LOS ANGELES.

Grand Opera House: Mr. and Mrs. George S. Knight closed a successful engagement 14. They appeared in Over the Garden Wall 10-14; Baron Rudolph 11-13 and Otto, matinee, 14.

Pavilion (McLain and Lehman, managers): The sale of seats for the season of opera by the National Opera co. 16-19 is very large.

COLORADO.

DENVER.

Hallen and Hart and their troupe of specialists opened Monday night at the Tabor to a big crowd, and continues to show to large houses. Everything goes with a roar. Roland Reed—four nights of Humbug and two of Cheek—week of 23. Devil's Auction week of 30.

The Thalia Opera co. had good houses at Music Hall Monday and Tuesday nights. Beggar Student and The Bat were the operas. Notwithstanding the run of hard luck this co. has encountered in the West, it still contains good material, and the operas are presented in pleasing style.

A very sad accident befell the Castleton party on their way from Pueblo to Leadville Wednesday night. The co. gave a performance of Crazy Patch at the former place, and took the midnight train for Leadville. When near Vallie, a small station on the D. and R. G., about five o'clock, the sleeper jumped the track, and a wild scene ensued. Grace Leslie, the young woman who took the part of Lucy, was instantly killed; but, strange as it may seem, none of the rest sustained a scratch, except the conductor and a passenger. Even the lady occupying the berth with Miss Leslie was uninjured. Miss Leslie's death was caused by a rock breaking in the car and crushing her chest. The co., of course, cancelled the three nights in Leadville, which were to have closed the season, and returned here, bringing Miss Leslie's remains. They will be shipped to Brooklyn, where, I understand, she has a dependent family. Miss Leslie was much thought of by members of the co., and was particularly lively before she retired to her berth, in which death so suddenly overtook her. The disaster would have been still more appalling had the car tipped over the opposite side. It would have been precipitated into the Arkansas River, a raging torrent now.

The Elks had a jolly time in their rooms Sunday night. Several professionals furnished the programme. The Order will occupy its new rooms in Lawrence street soon.

The Sunday night concert at the Tabor by the Amberg co. was fairly patronized. Sacred music, of course—Merry War, Boccaccio, Nanon, Beggar Student, etc.

Fred Hallen and Enid Hart's act is the least entertaining of the lot, I think.

John Ramsay Plunkett is in Glenwood Springs, a new and promising town in this State. He accepted a position in a bank there about four weeks ago.

Sarah Bernhardt recently passed through the city, bound for 'Frisco. She comes to the Tabor June 3 for two nights and a matinee.

Josephine Beemer, the elocutionist, embarks for England June 11. Her pupils lately appeared in a dramatic entertainment that was highly spoken of.

Roland Reed closes a long season in Omaha June 13.

A *Republican* special from Georgetown says that it is currently stated that a new opera house will be erected on the site of a late fire.

I'm informed that Hallen and Hart's circuit tour was very successful; that a $700 house greeted them in Colorado Springs.

Prof. Broad is in Pueblo superintending the presentation of the Chimes of Normandy by amateurs.

Notwithstanding the age of The Beggar Student, it had never been done here until the Amberg co. came.

Coup's horse-show, after a mountain tour, comes to the skating-rink Monday. By the way, 'tis said this place will be turned into a Summer-garden. I don't see why something like this wouldn't pay.

A. C. McCartney, of the Tabor box-office, has resigned his position and has gone into the real estate business, in which there's much profit nowadays. He is succeeded in the capacity of ticket-seller by Fred. Moys. "Mack" will be glad to see any of his numerous professional friends at his office in Eighteenth street.

The Castleton co. could dispense with the parody on the "Tit-willow" and not detract from the merit of the Crazy Patch performance. There's an excess of tomcat business on the side that's tiresome.

The coming of the Auction is its third visit. The second wasn't as successful as the first.

McFaddon's Uncle Tom co. closed a season of eighty-seven weeks and two nights Tuesday night at Canyon City. The co. has been operating in the West some time, and has been particularly successful around Salt Lake. I hear George McFaddon and Frank Dailey, who direct its affairs, are in town.

Baggesen, the marvellous, at his private exhibition at the Windsor Sunday night, had quite a crowd of medical and newspaper men in attendance. Two female physicians were there.

Hallen and Hart close season in Chicago June 4. Mr. Hallen goes to Europe in search of novelties.

LEADVILLE.

Kate Castleton cancelled her dates 19-20 at the Tabor on account of an accident which occurred in the Grand Canyon on the D. and G. R. R. The sleeper was thrown from the track, instantly killing Grace Leslie and slightly injuring others of the co. Every seat in the house was sold.

CONNECTICUT.

HARTFORD.

Opera House (Jacobs and Proctor, managers): The warm weather had a deplorable effect on business last week, with the exception of a special attraction. Pat Rooney's co. did only fair business first half of week. The co. was very good, the main attraction being Rooney himself, who was very funny. Arthur Rehan's co. presented Passing Regiment, 19, to large house at advanced prices. The occasion was a benefit to Frank Carlyle, leading man, and considering it was the first presentation by this co., they did exceedingly well. A slight nervousness was felt by the entire co., but was not noticed by the audience. The stage settings were very handsome. As an extra attraction, Carrie Turner gave two recitations between Acts III. and IV., both of which were loudly applauded. The local City Guard also gave an exhibition drill in fourth act in a creditable manner, and also assisted materially in other acts. Taken altogether, the affair was quite a success. Hicks and Sawyer's Colored Minstrels filled in last two nights to meagre houses. The Cuban Giants were not disturbed apparently by the small audiences, and went through their specialties with much gusto and perspiration.

Stanley Macy will produce his new play, C. O. D., here this week, followed by On the Rio Grande.

Rehan's co., after presenting The Passing Regiment in Washington this week, will close for season.

Frank Carlyle will be with McKee Rankin next season.

A local Sunday paper in its last issue has boldly incorporated a column of the Giddy Gusher's letter of two weeks ago, and published it with other articles under the head of "Clara Bell's New York Letter."

NEW HAVEN.

New Haven Opera House (Horace Wall, manager): Pat Rooney afforded entertainment to a good house 19.

Bunnell's Opera House: Ben Maginley's Inshavogue drew but indifferently well 16-21. Kirwin, the musical wonder, proved a genuine attraction in the Museum. Austin's Australian Novelty co., with Mlle. Aimee, the Human Fly, runs all this week.

BRIDGEPORT.

Opera House (E. V. Hawes, manager): Fanny Davenport, supported by an excellent co., played a special engagement 16, presenting School for Scandal as a benefit to Smiley Walker, of her business staff. Miss Davenport's merry, dashing and sympathetic portrayal of Lady Teasle gave abundant entertainment to the large and fashionable audience. Edwin Price made a pleasing Charles Surface and J. F. Deane an excellent Sir Peter.

Theatre Belknap (C. J. Belknap, manager): Hicks and Sawyer's Colored Minstrels proves quite a drawing card first half of last week; large and appreciative audiences at every performance. Jarrett and Palmer's Uncle Tom co. to small business last half. Stanley Macy comes with his new play, C. O. D., 26-8.

Wagner's Summer Garden opened season 21, and a very large audience was present to enjoy an entertaining concert. Monday, 23, Ransone and Radcliffe presented their new piece, Cat-Nip-T., to an immense throng.

MERIDEN.

Opera House (T. H. Delevan, manager): Notwithstanding the cancelling of his appearance 16, a fair-sized audience witnessed Frank Bryton as Jack Diamond in his beautiful drama Forgiven. Mr. Bryton received repeated recalls before the curtain, and his fine co. shared the honors.

NORWICH.

Breed Hall (Andrew and Harris, managers): Ullie Akerstrom opened 18 with her new play, Renah, to a packed house. Business dropped, however, after the first night, perhaps owing to the very hot weather.

NEW BRITAIN.

Opera House (C. L. Hopson, manager): The Bennett and Moulton co. played to good houses last week, and closed season here Saturday night. They have been very unfortunate during their stay in this city. Miss Marcellus was taken seriously ill on Wednesday, and confined to her room. On Thursday Irene Murphy's voice failed her completely, and she was unable to sing any solos for the rest of the week. Notwithstanding all this, however, the co. pulled through in good shape and won many friends. As the curtain fell for the last time this season, the orchestra struck up "Auld Lang Syne," the co. took it up behind the curtain, and the audience joined in with a will.

DELAWARE.

WILMINGTON.

Academy of Music (Proctor and Soulier, managers): Muldoon's Picnic and Ryman's Specialty co. closed a rather light week's business 21. Frances Bishop, in Muggs' Landing opened the week, 23, to a large house. Next week the season closes with A Checkered Life co.

Orrin Brothers and Nichols' Mexican Village have been doing a good business at Institute Hall.

By some mistake, the amount of the receipts of Barnum's Show here 13 was stated in last week's MIRROR as $1,600 instead of $16,000, the correct amount.

Charley Seymour, of the Academy, has been doing big work in billing the town and vicinity. Muggs' Landing lithos are everywhere prominent.

The cantata of Queen Esther was given in a creditable manner by local talent, 18-19, assisted by Marie Stevenson and E. M. Zimmerman, of Philadelphia. Financially, it was one of the most successful amateur affairs ever given in the city, the receipts for the two performances being over $1,100.

DISTRICT OF COLUMBIA.

WASHINGTON.

Kiralfys' Black Crook was presented in a splendid manner last week at Albaugh's. I never saw it done in better style. The Summer season opens this week with the Washington Opera co. in Claude Duval. Olivette next.

Kellar's engagement at the National was only tolerably successful. His entertainment was too heavy and scientific for the average amusement seeker. This week Rehan's co. in The Passing Regiment. Next, Dockstader's Minstrels.

Florence Bindley, in A Heroine in Rags, drew only tolerably at Harris', last week. This week Daniels and Gales' Minstrels. Next, Fun in a Photograph Gallery.

Kernan opens his summer garden this week and also continues performances in the theatre. The Night Owls in the latter, and Vienna Lady Orchestra in the former.

The Dime Museum opens under name of Capital Theatre, with Lillian Bloydell's British Blonde Burlesquers and Hattie Stewart's Athletic Aggregation. Bottom prices.

The principal "attraction" this week is, of course, the National Drill. Then there will be Lowande's Mammoth Two Ring Mexican Circus near B. and O. depot, a great billiard match, and several concerts, etc.

The Georgetown Amateur Orchestra gives its first "pay" concert 25, at Congregational Church. Herr Anton Schott gives a "last" concert at same place 28.

I enjoyed a delightful chat with Mrs. Selden Irwin, who makes all that anyone can of Dame Burbera, recalling old times when she and Mr. Irwin were "stars" out West. First-class they were, too, and the most versatile couple that I ever saw, playing Camille, The Hunchback, Masks and Faces, Hidden Hand and many other pieces. Mrs. Irwin's Camille was a fine performance indeed, as was her Peg Woffington. I never saw such an arch, bright Capitola as hers. Selden Irwin's Master Walter, Old Triplett and Miles-na-Coppaleen were all gems in their way. I've never seen anyone play them half so well since. Poor Mr. Irwin has been an invalid for several years, and Mrs. Irwin has small chance to show what she can really do in the kind of parts she has had lately.

The morning papers say that the Summer season will open June 7 with an opera co. which includes Lilly Grubb, Minnie Walsh, Laura Bianchi, Jeannie Reifferth, W. F. Pruette, Joseph Greensfelder, George Denham, W. H. Fitzgerald and half a dozen others. On Saturday night, however, Manager Rapley said that nothing had been settled.

ILLINOIS.

ROCKFORD.

Opera House (C. C. Jones, manager): Howorth's Hibernica 20: small house.

KANKAKEE.

Arcade Opera House (H. C. Clarke, manager): Ed. F. Mayo, in Davy Crockett, 16, to a medium but well pleased audience. Mr. Mayo, in a conversation with THE MIRROR correspondent, said that the Negrotta and other play-pirates that have been playing his piece in most of the medium towns in Illinois, have somewhat injured his business; but he believes that THE MIRROR war against play-piracy will be a success.

QUINCY.

Opera House (P. A. Marks, manager): Daniel Sully and co. in Daddy Nolan before a large and appreciative audience 12; co. fair. Stetson's Adonis co. 14. Manager W. H. Hart, a leading lady, skipped out for Rock Island, leaving co. in a stranded condition.

Arena: Black Brothers' Circus, 16, week, before large audiences. Show very good for cheap prices.

IOWA.

DAVENPORT.

At St. Katharine's Hall 18, was given Rreine's Esther, in French. The performance was remarkably smooth, and was appreciated by a large audience. Miss Sickels and Miss Delaney are deserving of special mention.

MARSHALLTOWN.

Woodbury Opera House (D. R. Sumbardo, manager): Rentfrow's Pathfinders gave a good entertainment to the lightest business of the season 14.

COUNCIL BLUFFS.

Dohany Opera House (John Dohany, proprietor): The McGibeny Family 16; good house. This wonderful family gave an excellent performance, both vocal and instrumental, and were well received. Dan'l Sully and co. in Daddy Nolan 19; good business. Audience well pleased.

Arena: McFlinn's ten-cent circus came 16 for one week. So far the tent has been full.

INDIANA.

INDIANAPOLIS.

The principal theatrical attraction of the past Winter season closed on Saturday night a most successful engagement. It was the initial presentation of a new opera, Maganon, by a local composer, Professor Barclay Walker. Professor Walker is a young musician of considerable talent, several waltzes of his having attracted attention. The opera was given 19-21 by all home people except Ida Swerny, of Detroit, who sang the title role. Of the argument it may be condensed in the following: General U. S. Whiz, a politician, having been appointed U. S. Minister to the Saddletall Islands spends his fortune in trying to discover the location. The first act opens on board the ship Baltimore, returning from across the water. On board the ship are also Maganon, an opera singer, formerly Stella Clifton, who has adopted the stage on account of a love disappointment. The ship burns, and only Whiz and valet and Maganon and maid are saved, being cast upon the Haselbar Islands. A former lover, Dorchester, having before arrived there, has earned his way into the good graces of the King and is the Prime Minister. By his orders he condemns his rival for Stella's hand, Delbrook, to a life in prison. Dorchester confines the four rescued to prison and consents to release them if Maganon will marry him. As a last resort she consents, and the ceremony is about to be performed when Delbrook appears, having effected his release, and denounces Dorchester, marries Maganon and turns the tables on his former captor. The dialogue is bright and vivacious. Aside from the feeling of a fellow townsman that might tempt a biased critique, the production is really meritorious. The choruses, solos, duetts and trios are all tuneful, harmonious and appropriate. Prof. Walker has in this earned a reputation. It were foolish to make a comparison of this with older and familiar operas, but it has been jointly spoken of with Gilbert and Sullivan's, and not unfavorably. The fine chorus, rendered during the destruction of the ship, is as forcible a part as any opera can boast of. Of the cast none, save Pink Hall, as Whiz, had ever appeared professionally. Several have been prominent in local concerts and are possessors of fine voices, but are as far from actors as Mars from the Actors' Monument. It was handsomely staged and dressed. The orchestra was drilled by Prof. Ora Pearson. It is safe to say that it will be seen on the road next season.

At the Museum the Blackmail co. drew big houses. The play has not before been seen here. Week of May 23, the King Hedley Silver King co.

The National Opera co. will be here June 7-8, presenting Lohengrin and Faust. The papers have given the co. much advertising and it will be the society event.

The National Music Teachers' Convention will be held in this city July 5-7.

The street car drivers are on a strike, and the only cars that are running after dark are a few to the various theatres.

E. M. Dasher, agent for Gus Williams, is in camp at Broad Ripple.

EVANSVILLE.

Albecker's Palace: Gilday and Beane in Collars and Cuffs have been drawing good houses, and present some good specialties. Fannie Beane, in "her own peculiar style," does a good song-and-dance. Charles Gilday also does some good work. The theatrical season, with the exception of the Ice Palace, is practically closed.

KANSAS.

ATCHISON.

Price's Opera House (William Ham, manager): The Little Tycoon was sung in excellent style to very large audience 13-14. Atchison amateurs, assisted by Fred Dixon, were responsible. The performances were for the benefit of the City Hospital. May Burgess, the Violet, was particularly good, both in voice and acting.

Items: I met Grace Hazlip, of the Simons co., last night, and she desired me to say that she was not starring in any one's copyrighted plays. She has been, she said, with the Simons co. for four months, and previous to that was two months in the Museum at Kansas City.

WICHITA.

Crawford Opera House (L. M. Crawford, manager): Minnie Maddern and her excellent co. gave Caprice before fair house 12-13. The house should have been crowded, as the performance was among the best we have had this season. I can only account for the lack of attendance by the fact that the weather was quite warm, and the house is badly arranged for Summer attractions. E. T. Stetson and co. gave Olive Branch 16-17 and Ingomar 18 to medium business. Continued rest of week. The co. is a good one.

Items: The season of light opera at the Garfield closed 14. The co. will be on the road for a short time and then open in St. Louis for the Summer.—Messrs. Ennis and Young will try drama at cheap prices, opening June 1.—A Summer theatre is being erected on North Main street, and will open about the same date.—Work on Crawford's new Opera House is progressing nicely.

TOPEKA.

Opera House (L. M. Crawford, manager): Everybody's favorite, Minnie Maddern, in Caprice 14. As usual, she had a crowded house, and every one went away more than well pleased. Amberg's Thalia Opera co. 19, in The Beggar Student. This was double novelty for Topeka people, in as much as we never before had an opportunity of hearing a German opera in the German tongue, and the opera itself was entirely new to us. The audience was large and cultured, and all went away charmed with the work.

LAWRENCE.

Opera House (A. L. Grant, manager): Boston Museum co. 20, in Held by the Enemy, under the auspices of Post 39, G. A. R. Large attendance. Co. and play fine.

Item: Mena Cleary, of the Boston Ideals, will spend her vacation in Lawrence.

MAINE.

PORTLAND.

Theatre: The closing attraction for the season of '86-7 was The Lights o'London. Very creditable performance to good houses 16-17. The season has been a profitable one as a whole, and the attractions in the main most creditable. Notable among the best, financially as well as artistically, were Rhea, Margaret Mather, Redmond and Barry co., McCaull Opera co., Rag Baby, The Dalys, and Murray and Murphy. We have had our share of "snaps," although not so many this as in previous seasons. The house will open its Fall season in the latter part of August, and a goodly list is already booked.

The Bicycle boys have presented Lewis E. Smith with a gold watch for his valuable services in their minstrel performance.

Manager Stockbridge has a fine scheme which he will launch next Summer.

City Hall was occupied 21 by an Uncle Tom's Cabin co.

Howard Knowlton is very sanguine of a most successful Summer season at Greenwood.

Frank Pierce, who achieved a great success in the Bicycle Minstrels, is seriously thinking of adopting the profession.

BANGOR.

Opera House (Frank A. Owen, manager): Lights o' London to fair business 12-13. Hanlon's Fantasma to big business 16-18. The scenery was the finest seen here in a long time, and the verdict is that Fantasma was the best spectacle of the season.

BIDDEFORD.

City Opera House (Fred Yates, manager): Uncle Tom's Cabin co 20; good-sized audience. The leading attraction was James Marshall, a former Biddeford boy, who took the part of Marks.

MARYLAND.

CUMBERLAND.

Academy of Music (H. W. Williamson, manager): Dan A. Kelly closed his season here 21 to a very light house. Gilmore's Band gave a sacred concert 22; packed house. All the churches made a decided stand against the concert, but by copious advertising Manager Williamson succeeded in packing the house at advanced prices.

Gilmore closes his road season 28. The band will appear in parade in New York City on Decoration Day, and open season at Manhattan Beach June 11.

MASSACHUSETTS.

SPRINGFIELD.

Gilmore's Opera House (W. C. LeNoir, manager): Notwithstanding the warm weather and other attractions, Edwin Arden in Eagle's Nest 16, week, did a fair business, and deepened the favorable impression which he made on his first engagement here early in the season. His support is adequate.

Musee: The Windsor Theatre co., with Margaret Deane in the leading roles 16, week, presented Wife's Peril, Orange Girl, Under the Gaslight, Ticket-of-Leave Man, M'liss, Hazel Kirke and Flowers of the Forest. Moderate business and satisfaction. This week, F. E. (not Oscar) Gleason's Horse Show. Last of the season.

Edwin Arden enjoys the distinction of being the first attraction ever at Gilmore's to play a week without change of bill. Arden's new piece will probably not be produced next season.

The article in regard to Fisk's Casino in a recent MIRROR has been read with considerable interest by people here, who credit it to the pen of Sidney Chidley. Whoever the author may be, he has certainly not overestimated in calling it the model amateur theatre of America.

The regular season at Gilmore's closed 21, nothing more being underlined except performances by local talent until late in August. It has been quite successful. Of the seventy-five different attractions which appeared, three were minstrel, three variety, seven comic opera, four tragedy, four spectacle, twelve farce comedy, fifteen light comedy five high comedy, twelve melodrama, nine drama and one a miscellaneous bill. Five return engagements were played. The largest business was done by Evangeline, Erminie and all the minstrel cos. Annie Pixley had the most enthusiastic house of the season. Eight 10-20-30 cos. were played, seven of which remained a week. The new stars who made their initial bow here were Louise Litta, Mira Goodwin, J. W. Ransone, Wilson Barrett, E. T. Stetson, Helene Adell, Newton Beers, Maude Banks, Frank Howard, Balabrega and Edwin Arden.

WALTHAM.

Music Hall (W. D. Bradstreet, manager): On the Rio Grande drew a fair house 17, and should have done better. Messrs. Lamb, Jordan and Price all have parts which fit them exceedingly well, and the cast otherwise was of general excellence. Janauschek was to have closed the season 21, but owing to her recent accident the date was cancelled. The advance sale was very heavy. The season has been very successful. Manager Bradstreet has placed before the public nothing but the best entertainments, and, as a consequence, the attendance has been very gratifying; eighty-seven performances have been given by sixty-two companies, and in but very few instances has business been otherwise than good. The house will reopen Sept. 5.

NEWBURYPORT.

City Hall (George H. Stevens, agent): On the Rio Grande 19. Owing to a warm evening and the lateness of the season, only a light business was done. Those who were fortunate enough to be present enjoyed a treat, as the performance was one of the best we have had this season. The co. is an unusually strong one. Mark Price received three calls before the curtain. Lights o' London 21; very large business and good satisfaction, although their special scenery could not be used, owing to the small stage.

HAVERHILL.

Academy of Music (James F. West, manager): The Hanlons in Fantasma 10-21 to fair house. Their trick scenery was very fine and the co. good. H. C. Tryon, the artist, who painted the first scenery for this house, is now engaged on an entirely new set.

Item: Dime Museums cannot live in this city; the third attempt is a failure.

FALL RIVER.

Academy of Music (Thomas R. Burrell, manager): Mme. Janauschek appeared 16 in Meg Merrilies; fair house. Coming three days after Edwin Booth was bad for her business. The audience was very cold. No one admires Madame's acting more than I, but I hope never to see her again as Meg Merrilies. The Boston Museum co. gave us Held by the Enemy for the first time 17. Benefit of the Grand Army; a full house. We like the play and hope to see it again. The Museum co. never appeared to better advantage. Fraser Coulter showed us he could play something besides a villain, and play it well, too.

Mme. Janauschek was last here Dec. 24, 1883, appearing in Zillah. Six of the old co. are with her now.

Barnum's Circus comes June 27.

Manager Burrill has given us the finest list of attractions ever known here in May-time.

Ex-manager C. H. Smith, of the Academy, may paralyze us with his Uncle Tom's Cabin co. several days next week.

FITCHBURG.

Whitney's Opera House (G. E. Sanderson, manager): The regular season closes June 1 when Manager Currier benefits Janauschek being the attraction, and the last to play under Mr. Currier's management, as he has decided not to take the house for another season. Who the manager will be next season is not yet decided, but it is quite likely to be G. E. Sanderson, who has had charge of the business since Mr. Currier's appointment to the postmastership some two months ago. The Ullie Akerstrom co. rent the house week of June 6. It will then doubtless be closed until Fall.

BROCKTON.

City Theatre (W. W. Cross, manager): Held by the Enemy was presented by the Boston Museum co. to a large and well pleased audience 16. Maude Banks opened her engagement in Ingomar, followed by Little Em'ly, Camille, A Celebrated Case, The Lady of Lyons and The Ticket-of-Leave Man 17-21. Miss Banks made a very favorable impression and had good support. Joseph Murphy in Shaun Rhue 28.

LOWELL.

Music Hall (A. V. Partridge, proprietor): A very ordinary co. displayed M. B. Curtis' lithos and gave us Sam'l of Posen 16, at reduced prices. Miserable house. On the Rio Grande 21; light business. Fantasma 26-28.

LYNN.

Music Hall (James F. Rock, manager): The house has been closed during the past week. This week we are to have a good line of attractions including Janauschek, who will positively appear at Manager Rock's benefit, if nothing of a serious nature intervenes to prevent. A large sale of seats is already assured, and the event is looked forward to with much interest.

SALEM.

Mechanics' Hall (Andrews, Moulton and Johnson, managers): W. J. Scanlan in Shane-na-Lawn played to a well filled house 18, and won instantaneous success. Held by the Enemy by the Boston Museum co., under the auspices of Post 34, G. A. R., 19; fair house. Janauschek 26—closing attraction.

MICHIGAN.

JACKSON.

Hibbard Opera House (Z. W. Waldron, manager): Sid C. France in Marked for Life, 18, to light business. Nothing booked.

PORT HURON.

Sells Brothers' did not draw as large a crowd as is generally the case when a circus comes here. It may be owing to the fact that Forepaugh is to be here June 1, and many are waiting for him. Nevertheless Sells Brothers gave a good performance to a well-filled tent in the afternoon and to a small crowd in the evening.

COLDWATER.

Tibbit's Opera House (George Klock, manager): Hi Henry's Minstrels drew a good house 16. Very best of satisfaction.

Items: C. L. Hunter has retired from the management of the Opera House, having accepted the management of a hotel in Los Angeles, Cal.

LANSING.

Opera House (M. J. Buck, manager): A benefit 17 for Mrs. Clarence Ostrander (Mae Wentworth). Between 500 and 600 sympathetic friends warmly greeted this bright little actress on her appearance on the stage as Moselle, and she soon succeeded in surpassing their highest anticipations. Though struggling under a recent bereavement, she gave an accurate and painstaking interpretation of bright, light-hearted Moselle. Much of the success of the play was due to H. H. Rathbun, who put much force into Nevada. Mr. Rathbun has acted two seasons. Mrs. Ostrander is to rejoin a co. in New York City soon.

GRAND RAPIDS.

Wonderland (Sackett and Wiggins, managers): The Hardie-Von Leer co. presented A Brave Woman all last week to fair average business.

Items: Nothing booked at Powers'.—Smith's will soon close.—Manager Berger, the new lessee of Powers', will be at his post June 1.

MANISTEE.

Scandinavian Opera House (P. J. Miller, manager): Fifth Avenue Theatre co. last week, at ten, twenty and thirty cents, gave excellent satisfaction, although business for some unaccountable reason, was light.

Palace Theatre: Good business last week, with the addition of the following people: Castine Sisters, Mr. and Mrs. Seaman, Lida York and Daily and Roy.

MINNESOTA.

MINNEAPOLIS.

Grand Opera House (J. F. Conklin, manager): Week of 16, Carleton Opera co. presenting Erminie, Nanon and Merry War. The rendition of Erminie was disappointing. Mr. Carleton, as Ravennes, was entirely out of his element. The excessive heat had a visible effect on the attendance, and a lethergy and indifference was manifested in the entire co. The revival of the Merry War proved a much greater artistic success, Fanny Rice as Elsa being the best exponent of that part we have ever seen. Mrs. Langtry 26 8.

The supplementary season of the Carleton Opera co., if Minneapolis is to be taken as a criterion, is not a financial success; but as the co. goes to Duluth Monday, and as that town is a comparative stranger to standard attractions a good return is looked for. There are one or two in the front rank of the co. whose ability seems to rest on shapely limbs rather than tuneful voices. On Friday evening, though in the cast for the Merry War, Mr. Carleton did not appear, and his part was very acceptably filled by Mr. Taylor, the music of whose part as the Marquis was too ambitious for Mr. Drew. Illness was the reported cause of Mr. Carleton's absence, which statement it is hard to reconcile with the fact that he occupied a box during the major part of the opera. But on the hypothesis that "anything is good enough for Minneapolis," we should not complain.

WINONA.

Opera House (George B. Russell, manager): Only a Farmer's Daughter appeared to a fair house 7. Third visit here. Howorth's Hibernica entertained a light house 13. Wilber's Dramatic co. 16, week, at cheap rates. Did fairly well. Carleton Opera co. 26.

ST. PAUL.

Grand Opera House (L. N. Scott, manager): The Devil's Auction co., week of 16, drew good houses. A large co., including some very able artists in their line, gave a good performance. The Lorellas are excellent performers. The brothers Gaunella are fine acrobats. Edith Murilla and Ignacio Martinetti were very clever in specialties. Emma Duchateau was an attractive Madaline. The Mikado ballet divertissement, led by Mlle. Leonildi Staccioni, a graceful danseuse, was an attractive feature. The piece was finely mounted, costumes, scenery and mechanical effects excellent. Successful engagement. McNish, Johnson and Slavin's Minstrels 26-8.

Olympic Theatre: Week of 16, the Variety Star co.—Etta Henry, Jessie Adams, Lucy Lucille, Louise C. Morse, Pat McGlone, W. Dennee, F. George, Dan Comers and W. Whipple—gave a good performance to a fair week's business.

MISSOURI.

HANNIBAL.

Park Opera House (J. B. Price, manager): Eunice Goodrich opened our Summer season 16, giving Rosedale, Banker's Daughter, Fun in a Boarding-School, The Flirt (Frou-Frou), Wanted—A Husband, East Lynne and Carrots. Packed houses.

Item: THE MIRROR is now on sale at George A. Collins' book-store.

KANSAS CITY.

Ninth Street Theatre: Sheehan and Coyne's Grogan's Elevation opened Monday night and played a week's engagement. The play scored an uproarious hit, and consequently good houses were the rule.

Museum: Burr Oaks has been the attraction. The play was performed under the supervision of the author, and, unnecessary to state, it was played in a very creditable manner. The scenic arrangements were the feature of the production.

Managerial Change: J. B. Patterson has resigned the managership of the Cyclorama of Missionary Ridge and will be succeeded by A. P. Cosgrove, a well-known journalist of Chicago. Mrs. Patterson has been tendered the management of the Kansas City nine of the Western League.

To his Death: Edward Morton, stage manager of the Coliseum Theatre, walked out of his room on East Third street early last Monday morning and fell to the ground below, sustaining internal injuries which subsequently caused his death. The funeral arrangements were conducted by fellow-actors.

ST. JOSEPH.

Tootle's Opera House (R. S. Douglas, manager): The long-continued quiet and gloom which the J. C. L. has caused to brood over St. Joseph's beautiful amusement temple was broken 17-18 by Daniel Tully, who, with a good co. of character artists, presented Daddy Nolan and Corner Grocery to good audiences. Much uproarious laughter filled the spacious theatre both nights. Nothing save local and amateur attractions booked till latter part of June, when we fortunately catch Harrigan en route for Pacific Coast, and will hold him here to get two nights of first-class farce and fun. Manager Douglas is booking a very fine line of attractions for season 1887-8. All good correspondents of the MIRROR should join in prayers that good traveling organizations may keep the road next season.

MONTANA.

BUTTE.

Grand Opera House (John H. Maguire, manager): The Adelaide Randall Opera co. closed the first week of a successful engagement 14.

NEBRASKA.

LINCOLN.

Opera House (Fred. Funke, manager): Minnie Maddern appeared in Caprice to good business 16.

OMAHA.

Opera House (Thomas F. Boyd, manager): The McGibeny Family 13-14 and matinee to fair business. Pleasing concert entertainment. Minnie Maddern 18-19, opened in Miss Rebecca to a small house. This play was first produced in Denver last week. I know of no one who could put more life and vigor into a slow play than this charming actress, but I feel that even her genius cannot save the piece from an early grave. Caprice was billed as Manager Boyd's benefit, and charmed a large house. Support fair. Langtry, 31-June 1.

People's Theatre: Claire Pattee Dramatic co. to fair business week of 16.

NEW HAMPSHIRE.

DOVER.

City Opera House (George H. Demeritt, manager): Abbey's Uncle Tom's Cabin co. presented the fossil in a manner worthy of commendation and to a fair house 19. Lights o' London pleased a large and very enthusiastic audience 20. The co., which is evenly balanced, is one of the best that ever played here, and the scenic effect brought forth rounds of applause.

Items: The season is drawing rapidly to a close; only three or four more bookings ahead.—Lowell's Opera House is to be thoroughly remodelled this Summer. New stage, new scenery, by Sosman and Landis, and all modern improvements.

PORTSMOUTH.

Music Hall (J. O. Ayers, manager): Abbey's U. T. C. co. 18; fair house. The Lamb-Jordan-Price co. in On the Rio Grande was one of the best things that has been seen here during the season. Mr. Price was particularly pleasing in his character of Del Paso, an outcast. Clark's Female Minstrels, June 2.

NEW JERSEY.

TRENTON.

Opera House (John Taylor, manager): Haverly's Mastodon Minstrels gave a very satisfactory performance to a good house 16. The Streets of New York was presented 21 to a large house. Last theatrical attraction in the old theatre. House will pass into the hands of the workman 23, and the clearing out of the old structure, preparatory to remodelling, will begin at once.

NEW YORK.

ROCHESTER.

Academy of Music (Jacobs and Proctor, managers): The Wilbur Opera co. tested the capacity of the house at each performance during the past week. The co. sustained its high reputation. This week Rochester's favorite, Little Corinne, in Arcadia. We guarantee this bright little artiste full houses. Next, P. F. Baker.

Grand Opera House (P. H. Lehnen, manager): The Bunch of Keys did a fairly good business 16-18. The notably strong feature of week was the appearance of the Turner-Montague troupe 19-21. No entertainment that has appeared this season has given such general satisfaction as has this co. Though few in numbers they make up in artistic excellence. Annie Montague is a most finished singer. Her voice and presence charms an audience. Rose Leighton is very pleasing; her contralto solos were warmly applauded. Charles Turner is without doubt the finest tenor that has been heard in this city in many, many months. G. Byron Browne and Edward Carroll were enthusiastically received. The entire absence of a chorus was almost forgotten by the audiences, and the splendid work of the orchestra, under the guidance of Will E. Taylor, has not been surpassed in this city in a decade. House closed this week.

SARATOGA.

On Wednesday evening, May 18, the curtain of the Town Hall, Saratoga, rang up at 8:15 on the initial performance of T. W. King's new play, The Judge, with Odell Williams in the title role, and at 10:45 fell on the conclusion of the last act with the crowded house on its feet wild with enthusiasm, and the house echoing with plaudits and cheers for players and author. The presentation was creditable in the extreme, and showed conscientious rehearsing and careful study on the part of all engaged. The piece is dramatically constructed and there is more plot in it than in any comedy now before the public—a fact that results in sudden transition from comedy to sentiment and a contrast of light and shadow that result in a startling succession of rapid changes that at one moment convulse, the next enchain, the audience. The comedy scenes are all new, bright and most attractive, and the humor of the lines is well sustained by the ludicrousness of the many ridiculous situations—ridiculous in the sense of being perfectly and naturally grave while the lines are scintillating with wit. The story is one of present Louisiana life; and there is no straining after points, no burlesquing of any character whatever. The Judge is no caricature, and resembles in not the slightest degree the character of Judge Snuggs in Kit, made world famous by Odell Williams, the interpreter of the Judge in the present piece. The character of Judge Elton can be found in real life in almost any Southern village, and no one who has visited Louisiana will fail to recognize some one who is well-known to him. The unctuous humor and kindly spirit of the judge appeal directly to the sympathies of all hearers, and in the first act his spread-eagle speech, started upon his ward's perfections and drifting off into a trumpet-blast in praise of America, is natural to the life. There are, besides the Judge, four distinct comedy parts, all different and acting as perfect foils to each other, while the dainty, loving Beatrix, the Judge's ward, and the two young men who,

[CONTINUED ON EIGHTH PAGE.]

NEW YORK MIRROR

The Organ of the Theatrical Managers and Dramatic Profession of America.

Published every Thursday at 145 Fifth avenue, corner of Twenty-first street, by THE MIRROR NEWSPAPER COMPANY, Proprietors.

HARRISON GREY FISKE, . . EDITOR

SUBSCRIPTION.—One year, $4; Six months, $2.

ADVERTISEMENTS twenty cents per line, agate measure. Professional Cards (3 lines), $3 per quarter. Terms cash. Further particulars mailed on application. Advertisements received up to 1 P. M. Wednesday. Foreign advertisements and subscriptions taken at home office rates by our European agents, The International News Company, 11 Bouverie St. (Fleet St.), London, England; Grande Hotel Kiosques, Paris, France; F. A. Brockhaus, Linkstrasse 4, Berlin, Germany; F. A. Brockhaus, Querstrasse 29, Leipzig, Germany; F. A. Brockhaus, 4-1 Plankengusse, Wein 1 (Vienna), Austria, where THE MIRROR is on sale every week.

THE MIRROR is supplied to the trade by all News Companies.

Make all cheques and money orders payable to THE NEW YORK MIRROR.

Entered at the New York Post Office as mail matter of the Second Class.

NEW YORK, - - - MAY 28, 1887.

MIRROR LETTER-LIST.

Andrews, C. L.
Abbett, Emma
Adams, G. H.
Ashlin, Wilfred
Alliger, J. H.
Bassett, Russell
Bowers, F. B.
Bartram E.
Brinsley, G. S.
Bryton, Fred
Bandmann, D. E.
Briscoe, Ray
Barnabee, H. C.
Brown, Harry
Coghlan, Rose
Carroll, James
Crowell, G. W.
Callahan, C. E.
Clarion, Laura
Coombs, Jane
Crosbie, William
Claxton, Kate
Chanfrau, Henry
Claustte, Jules
Clark, Francis
Conyers, Thos. A.
Dowling, Joseph
Drew, Eugene
Delaney, M. J.
Denham, G. D.
Drew, Mrs. John
Davenport, E. L.
Eversole, B.
Elsler, Effie
Evans and Hoey
Edwards, Walter H.
Ewing, Louise
Erwood, R. J.
Elma, Lillian
Field, Florence
Field, Frances
Franks, Josh
Foster
Fort, J. T.
Florence, W. J.
Fosler, Mgr.
Ferguson, R. V.
Figman, Max
Gray, Alice
Granger, Willis
Gillett, W.
Hina, H.
Harwood, H.
Hayden, Wm.
Hardie, J. M.
Harrison, Louis
Hawkins, C. B.
Hilliard, Harry
Haswell, G.
Heath, Marie
Howard, Mr. C.
Hill, Barton
Irving, P. H.
Ince, J. E.
Johnson, O. L.
James, Howard
Joyce, T. A.
Jefferson, Joseph
Keane, Jos. H.
Kirkland, N. H.
Kearney, Alex.
Keene, Thomas W.
King, De Loss
Laithe, R. W.
Learock, G. F.
Leslie, Ned
Lynch, Mark
Lieb, Beatrice
Leone, Henry
Lyon, J. H.
Lonanger, Fred
Listoe, H.
Lawrence, Atkins
Ludlam, Henry
Lytton, Miss C.
Mayo, Frank
Mann, Harry
Morris, Clara
Magonegle, J. H.
MacGeachy, Chas.
McCollin, A. W. F.
Mantell Robert
Milligan, R. L.
Morehouse, Lena
Mack, S. R.
Maginley, Ben.
Morris, G.
Morton, H.
Newell, Frank
O'Neill, James
Price, E.
Palmer, W. H.
Powers, J. T.
Percy, R. V.
Price, G. Morton
Purdy and McFaddon
Palmer, Nannie
Parlor Match, Manager
Parker, J. W.
Paxton, G. S.
Periere, Miss I.
Robson and Crane.
Rich, Harry
Russell, Harold
Rehan, Arthur
Roberts, M.
Roberts, C. W.
Ricketts, Geo.
Robson, Stuart
Randell, R. B.
St. Aubyn, C.
Scammon, A. Q.
Salsbury's Troubs. Mns.
Stuart, W. H.
Sambrook, J.
Smith, W.
Sanford, H. E.
Stanley, Miss O.
Sullivan, J. S.
Stevens, E. A.
Steen Family
Stern, Hollie
Stinson, Fred.
Stevenson, Chas.
Smith, C. H.
St. Julien, Miss
Smith, Mrs. Sol.
Tuthill, B.
Templeton, Jas.
Thompson, Charlotte
Thompson, Mrs.
Underwood, A. R.
Vernon, C. E.
Villa, S. B.
Whelan, M. M.
Whitecar, W. A.
Watts, Amelia
Warde, Fred
Wheeler, P. L.
Weber, Lisa
West, W. H.
Williams, Gus
White, Legraade
Wheeler, W. H.
Wood, Daisy
Woodford, Nellie
Warren, M. H.
Woodruff, H.
Woodford, Nellie

*** The New York Mirror has the Largest Dramatic Circulation in America.*

Complained of Again.

The dramatic school over which Mr. Sargent has presided for several years is once more the subject of complaint on the part of pupils. The first year of this institution, with its monotonous chorus of disappointment and disgust raised by the young men and women that formed its classes, and its Delsartean figurehead's specious speeches of denial and defense, has not been forgotten.

We had thought and hoped that the regeneration of the School under Mr. Sargent's sole control was complete. We believed that he was conducting the concern on conscientious as well as intelligent principles, and that his work was giving satisfaction to those most interested in it. This presumption receives a somewhat rude shock in the disclosures made by several recent students in another part of this number of THE MIRROR.

We do not know that there is good ground for the complaints in question, or whether they are baseless. The weight of numbers is on the side of the young ladies who make the allegations. The Director very emphatically contradicts their statements and flatly denies the most serious charge—*i. e.*, that the pupils were promised engagements as an inducement to enter the School.

Mr. Sargent, if he were asked, would frankly admit that he knows perfectly well no sane or honest person could make such a promise under any circumstances. At a time when hundreds, nay thousands, of experienced and desirable actors are forced to turn their backs upon the Metropolis and thank fortune that they are able to secure employment in travelling companies, it is not at all probable that there are opportunities, much less vacancies, for untried amateurs in the ranks of any of our few local stock organizations. If such promises as the complainants state were really made and if they were allured thereby into joining Mr. Sargent's School and paying its fees, then they were deluded and defrauded.

But it is possible that the dissatisfaction expressed in the communications we have received from the ex-students grew out of a mutual misunderstanding. It is possible that the proffers of securing engagements were voluntary and not conditional, growing out of the Director's solicitude for the future well-being and success of those whose dramatic education was entrusted to his care. If so, he is to be commiserated for the misconception of his motives and the misconstruction of his words.

Howbeit, the fact remains that specific charges are made by the students and denied by the Director in our current issue. Until more details are given and further testimony adduced on both sides it is left with the reader to decide as to whose veracity is vulnerable.

If Mr. Sargent is the aggrieved party, it is meet that the damaging statements respecting him and his enterprise should be promptly disproved. At present they are merely denounced. If the pupils are credible they have just cause for complaint, and the widest publicity ought to be given their assertions in order that others may not be taken in by a plausible scheme.

Many plans for the establishment of a School of Acting have been proposed—several have been ineffectually tried. One thing is certain: none can meet with success that does not secure professional endorsement. A conservatory having a Board of Directors composed of leading managers and actors and carried on in a practical spirit, would give its students a status when the time came to seek entrance into the acting ranks of the profession. It might prove an invaluable adjunct to the American theatre.

Journalocracy.

The accumulation and progress of events at certain periods arrive at a stage which coerces novel expressions to concentrate in a single word a whole sphere of work and experience. In this regard we think a time is reached when we are justified in introducing a new phrase for public use.

To start fairly, it is to be understood by ruralists and our Inter-State readers who are interested very much just now in long hauls and short hauls, that our new compound word means "ruling by the press."

It is not many years since the press of the United States was limited to two divisions, newspaper and periodicals; one for the news of the day, the other for a little belle lettre and literary exploiting. Now its divisions and subdivisions and expansions are innumerable. Specialty publications have sprung up in every direction, and what used to be denominated "palladiums of liberty" are so multiplied that the time prognosticated by Mr. Fishblatt in the novel, when every man should have his own palladium, seems to have nearly arrived. Trade journals, technical sheets, cliques, amateurs, experts, bicyclists, yachtmen, leather men, empirics, and what not send out their organs all over the land.

By reason of this spread and overwhelming increase, a question naturally arises as to which department of this world of printers' ink and printed paper belongs the greatest power and the highest influence. We do not call in question the work done by scientific, philosophic, industrial and other organs. These dominate beneficially the clientage they command. They have reference to a limited field and confine themselves of their own choice to a circumscribed treatment of affairs, especially as regards human nature, at large.

We must therefore look elsewhere, and we trust we will not be held to be sectarian or partisan if we claim the headship for cosmical superiority and catholic views for the journals devoted to intellectual themes especially such as uphold and illustrate the arts. If we look for the greatest achievements of men shall we not find them in the drama and its kindred developments? Of all human prowess in all ages and countries are not the Muses honored most as seated on a hill and taking a loftier outlook upon the map of life and the life-currents of the world? So exalted is this outcome that the genius equal to it is confined to a sacred few, who rise like towers among the nations.

From these eminences radiate the clearest and brightest lights of the age, whose observation calls for the best faculties of the press, and whose record in its vastly multiplied issues may justly claim for it a place in the Journalocracy.

Personal.

SEYMOUR.—William Seymour, acting manager of the Boston Museum, is in the city.

SOLDENE.—Emily Soldene sails for England about June 1. She returns in August to head a burlesque company.

PRICE.—E. D. Price will be Mr. Mansfield's manager at the Madison Square and for the next regular season.

CHEATHAM.—Kitty Cheatham has signed with the Casino for next season. She will make her bow on Sept. 29.

FUND.—The sixth annual meeting of the Actors' Fund takes place at the Madison Square Theatre on Tuesday, June 7, at 2 P. M.

SHERIDAN.—Emma Sheridan goes to Chicago to visit her father, Gen. George A. Sheridan, and during her absence from the Prince Karl cast Miss Johnstone Bennett will play Alicia.

KENT.—Charles Kent has gone to Dayton, where he is engaged at the Soldiers' Home for the Summer. Mr. Kent has signed with W. R. Hayden for next season to create a strong character part in Little Puck.

TAYLOR.—Howard P. Taylor has signed a contract with Maggie Mitchell for a new comedy-drama on New England life. Mr. Taylor has already outlined his plot and submitted it to Miss Mitchell, who has expressed herself particularly pleased with it. The play will open her season next August.

JANAUSCHEK.—Mme. Janauschek will resume her season at Salem, Mass., this (Thursday) evening, but will have to carry her arm in a sling for the next six weeks. Her condition is rapidly improving. Ladies of Newport have been very kind in their expressions of sympathy for the Madame in her misfortune.

MOSS.—Theodore Moss will take a two months' trip to California this Summer, tarrying on his way at Yosemite Park. He will be accompanied by Mrs. Moss. Mr. Moss isn't much of a traveller. He has never visited Europe. He has been as far North as Buffalo, as far East as Boston and as far South as Philadelphia. The West is a blank to him.

LESLIE.—The untimely death of Grace Leslie in the railroad accident at Salida, Col., last Thursday, cast a gloom over the Kate Castleton company, of which she was a member. Her many friends in New York and Brooklyn were deeply grieved when the sad news came over the wires. Miss Leslie was married and the mother of two children. The bereaved family live in Brooklyn.

Fortunes of The Silver King.

Harry Miner has purchased outright from Henry French the exclusive rights to The Silver King in this country. For some time Mr. Miner has had the right to The Silver King, which he has either produced himself or sublet to other managers. His rights for the play were given by Mr. French for a certain sum per year. Last year Mr. Miner sublet the play to Messrs. King Hedley and George L. Harrison.

When The Silver King company under that management played at the Grand Opera House last October, Mr. Harrison, who was alone with the organization, went to Mr. French and made a contract by which the rights of the play for next season were given him in his own name. On hearing this, it is said, King Hedley, although a partner with Mr. Harrison, engaged a Silver King company to play in the dime museums. The rights to the play being in the possession of the firm, he had, it is stated, a perfect right to do this. Another angry man, it is claimed, when news of the contract leaked out, was Mr. Miner. It is stated that on the present season he had paid $12,000 in royalties on the play, and that the sum he had to pay Mr. French was $5,000, leaving him a clear profit of $7,000, which represented very little if any labor. Another statement made was that Mr. French was much enraged at Mr. Harrison's action; that he was led to believe that the contract was intended for the firm, and that he specially desired that Mr. Hedley should have been in the arrangement.

In the meantime Mr. Harrison began making all his preparations for a tour of The Silver King next season. He engaged pretty nearly all his company, and had everything fixed for opening the season on August 20 at the People's Theatre, Chicago, thirty-six weeks having been booked. Mr. Miner was not idle, however. He was aware of a clause in the contract to the effect that a payment of $1,500 advance royalty was to be made to Mr. French by Mr. Harrison on May 15. Mr. Harrison read the date the 25th. The day passed, and, like a flash, Mr. Miner swooped down upon his opportunity. Mr. French at once clinched a bargain, and it was not until late last week that Mr. Harrison knew that he had been outgeneraled.

Dockstader's Road Success.

"Dockstader's Minstrels have done an excellent business on the road up to the present time," said Howard MacNutt, manager of that organization, to a MIRROR representative. "We have been out three weeks—two weeks of one-night stands through New York to Buffalo, and back to Philadelphia, where we played for a week at the Chestnut Street Theatre to phenomenal business. At every stand requests were made for return dates.

"The success of the minstrels proves one thing conclusively, and that is that a company such as Mr. Dockstader has got together can draw as much, if not more, than the others, without any brass-band or circus-billing. Our success, too, you must understand, was made at the tail-end of the season. We shall close our road season about the middle of June. Then we rest until August, when we again take the road for three months, opening in New York late in October. This is later than we had intended. We want to make a good, solid reputation on the road. We are not afraid of our business in New York. I do not believe that we will close up at all next year, for I am booking time now in week stands for July and August, 1888."

The Robson-Crane Season.

"We closed our season of thirty-five weeks at Toronto on Saturday night last," said W. H. Crane to a MIRROR reporter, who met him in the lobby of the St. James Hotel the other day, "and our business, I am happy to say, has been the biggest Mr. Robson and I have had since our association. We have been all through the South, starting in at Norfolk and going down through Texas, and playing everywhere at advanced prices to the capacity of the theatres. In fact, our tour has been a record-breaker. We had a very strong company, and where The Comedy of Errors had been seen we played The Merry Wives of Windsor and She Stoops to Conquer. The former was our strongest attraction.

"As for the Inter-State Commerce law, it caught us in Denver with thirty-six people and 25,000 pounds of excess baggage on April 4; but business was so big that we could afford the increased expenses. The result of it was, though, that our railroad expenses were nearly $2,500 more than they would otherwise have been. She Stoops to Conquer, I forgot to mention, did splendidly in the West. Regarding what I shall do now, all I can say is that I shall go yachting and fishing for about four months. Mr. Robson will probably go with me. I will be obliged to remain here for about a week. Our next season will be opened late in September, where and exactly when has not yet been definitely settled. As is already known, we shall open with a new play by Bronson Howard. It is a comedy in 3 acts, and we have been having some of it read this morning. We are both well pleased with it so far. The play is of modern life, and our characters are unlike anything we have ever played before. Joseph Brooks will continue as our manager."

In the Courts.

MISS OLCOTT IS ALL RIGHT.

Lilian Olcott's Theodora was the central point of a lawyers' talk before Judge Bartlett in Supreme Court, Chambers, last week. It seems that the Franco-American Agency for Dramatic Literature owns the right to produce Theodora in this country, or, rather, claims to own it. They also claim that Miss Olcott agreed to pay $300 a week in advance for the privilege of bringing out the play, and that she has not kept her agreement. They therefore went down to Judge Bartlett and asked that Miss Olcott should be restrained from giving Theodora until a little matter of royalties was settled, and also praying that copies of the manuscript of the play be returned. Miss Olcott's lawyer argued that the Dramatic Literature Company referred to never had rights to the play here, and that no privileges were given to Miss Olcott. Judge Bartlett decided that as the facts in the case were disputed, no preliminary injunction should be granted, and that the suit could be brought to trial and decided on its merits.

HE GAVE THE OPERA

Some time ago Leo Goldmark and Heinrich Conried, who own the American rights to The Beggar Student and several other operas, gave Gustave Amberg permission to use these operas under condition that he should pay for every performance given. Goldmark and Conried claimed recently that returns had not been made by Mr. Amberg for all performances, and an injunction was obtained from Judge Donohue, in the Supreme Court, to restrain Amberg from playing Die Fledermaus, which he wished to produce at Terrace Garden on the opening night at that place. The injunction was modified by a stipulation on the part of Amberg to show his box-office returns, and he was allowed to give the operetta.

MISS STOFFER IS LUCKY.

Josie Stoffer, who sued Gus Williams for $90, or the three weeks' salary due after he had discharged her, as he claimed, for good reasons, won her suit when it came to trial in the City Court a day or two ago.

Miss Mather's Tour.

Margaret Mather will close a season of forty-one weeks on Saturday night. The last performance takes place at Ithaca, N. Y.—As You Like It. S. P. Norman, in advance, arrived in town on Monday morning. A MIRROR reporter met him an hour later, and he gave a few details of the tour.

"As usual," said Mr. Norman, "Miss Mather has had a fine season—one of the best in her career. Especially has this been the case in the one-night stands, where the nightly receipts have been from $700 to $1,100. Miss Mather defies all theatrical records in this: While business is always good in week-stands or three nights, the one-nights are not made the mere convenience of between-travel, but pay handsomely. You already know of the success of Miss Mather's tour to the Pacific coast and return this season. That has been related in THE MIRROR. Her popularity in New England has become an old story. No attraction supersedes her in that bailiwick; there she is supreme. As tragedienne or comedienne, local managers or public make no choice. Name the play and there is no demur—all they want is Margaret Mather. They believe in her, and are unswerving in their loyalty."

T. W. Keene's Spring Tour.

W. G. Smyth, T. W. Keene's manager, arrived in town on Monday from Pittsburg, where the tragedian closed his Spring tour last Saturday night. Mr. Smyth said there was great satisfaction on all sides over the result of the trip.

"We were out six weeks," said he, "and did an excellent business. Mr. Keene never appeared in better health. There were receptions and serenades, but the star declined all invitations to banquets. We bring home silver pitchers and other useless trophies. Our repertoire included Richard III., Lady of Lyons and Shylock. We played to very good business at the Bijou Theatre, Pittsburg, considering that we had Gilmore's Band in opposition just across the street.

"In the latter part of June Mr. Keene may make a professional trip up Northeast, with St. John and Halifax as objective points. If the negotiations end favorably he will present an extended repertoire. Next season will open about the middle of September, but, with the exception of the opening of the new Haymarket Theatre, Chicago, no bookings have been made. Mr. Keene is in receipt of bushels of letters asking for dates."

Letters to the Editor.

PROHIBITION AND THEATRICALS.

FORT SCOTT, Kas., May 19, 1887.

Editor New York Mirror:

DEAR SIR:—In your issue of the 7th, Mr. Stevenson, manager of Kate Claxton, is reported to have said that "from the time we reached the prohibition State of Kansas business was not so good." I wish to say to this, that in this, the city in which the State prohibitory law is most strictly enforced, Miss Claxton had a very fine house, and should have been excepted in the above quoted remark. And as to the inference that prohibition is detrimental to the theatrical business, I will say that while I am not ready to here defend prohibition *per se*, logic and observation teaches that it is beneficial to the theatrical business. A large number who would otherwise spend their evenings over the social recreations offered by the publican, now are seen nightly at the theatres. Yours truly,

W. P. PATERSON, Manager Opera House.

NEITHER MANAGER NOR PROPRIETOR.

BOSTON, Mass., May 20, 1887.

Editor New York Mirror:

DEAR SIR:—In reading an article in your issue dated May 14, which is supposed to be an interview, I see that you quote me as the manager and proprietor of the Hollis Street Theatre. Allow me to correct you in the matter by stating that I am not nor never have been. Mr. Isaac B. Rich is the sole proprietor and manager of the above-named house, and I on my business visits to New York have been his representative only. Will you please publish this in your next issue and much oblige Very truly yours,

WILLIAM HARRIS,
Manager Howard Athenæum.

[The reporter who interviewed Mr. Harris states that the latter was correctly quoted.—ED. MIRROR.]

NOTHING EQUIVOCAL ABOUT THIS.

NEW YORK, May 23, 1887.

Editor New York Mirror:

I must take exception to your remarks about myself in last week's issue anent the abrupt closing of Polk's Mixed Pickles company in Philadelphia. There was nothing "equivocal," either in intent or purpose, in the information I gave you, nor have I ever hesitated to acknowledge my part in the matter. If Mr. Polk has said I denied giving you the "material for the paragraph," I jump at once to the "seventh cause," and give him the "lie direct." Is this equivocal?

I denied having used the term "unprofessional," but without the slightest hesitation endorsed *your* use of it, and now take it myself. *His conduct was unprofessional.*

The trouble arose from a mistake in our Toronto dates (three nights), for which the contracts, in the usual form, had been signed for about eight months; yet the manager there alleges he made the change on the authority of a letter from his New York agent. I was the only one to authorize such a change, but no evidence has been, or can be, adduced to show that I did so. Yet on the strength of this mere assertion, without making the slightest effort to fill the time elsewhere, and with the three nights preceding Toronto already advertised, Polk notified his company at the Saturday matinee that his season would close that night, and ordered me to cancel two and a half weeks' time with managers whose contracts were in no wise affected by this mistake. And this, too, in face of the fact that only the week before he demanded from the managers of the Metropolitan Opera House, Columbus, O., who had mislaid or lost their contract with him, and given his time to another attraction, two hundred dollars in lieu thereof. But to avoid the vexatious delays of a lawsuit he compromised, accepted one hundred dollars, and the route was changed. Had Mr. Polk's season been a disastrous one, this treatment of his company and the managers might have been overlooked. It was not. It might have been better; it could have been very much worse.

And now to his assertion that I did not indignantly decline to remain with him next season.

Let me quote a few lines from a very stormy scene that took place in his dressing-room the Friday before we closed. Polk said, "Frank Cotter, I believe in you—I have confidence in you; but I do not want you to do any more business with Randall or Taylor. I will pay for your desk room in New York. Now, can you get along without those —— —— ——?"

To which I replied, "No, and I don't intend to try; and I won't have anything to do with you next season." He answered, "All right. Send back my papers, and good-bye at the end of the season." I said "good-bye at the end of the season." The next day his papers were all returned to him. Mr. Polk may forget this conversation, as his nerves were unstrung on the occasion. I believe that is the charitable explanation given for his peculiar course; but if he denies it, I have ample testimony to the truth of this report—some of it from wholly disinterested parties—for what should have been a quiet and sensible business like conversation, became, through his ridiculous violence, an open secret.

Previous to this I believe I was in his confidence for all of his plans for the coming year; we had frequently discussed its general outlines. I had conducted all its correspondence and signed the contracts as usual, including the one for his opening at Colonel Sinn's, Park Theatre, Brooklyn. On our closing night I handed Polk $1,022.98 in full settlement of my accounts with him, taking a receipt therefor in the presence of I. Fleishman, Esq., manager of the Walnut Street Theatre; and so terminated a two years' engagement with Mixed Pickles. Yours,

FRANK G. COTTER.

P. S.—Let let me call your attention to the accompanying letter of Mr. James V. Cooke, late advance agent of Polk's Mixed Pickles co., whom you quote as having endorsed the statement of that party which were so derogatory to myself. F. G. C.

NEW YORK, May 23, 1887.

My Dear Cotter:—The paragraph in last week's MIRROR, referring to the controversy between yourself and your late star, Mr. Polk, places me in the light of endorsing, or rather corroborating Mr. Polk's statements to Mr. Fiske. This is only partially true. I met Mr. Polk and Mr. Fiske on the street, and in answer to Mr. Polk's questions, simply corroborated his statements in so far as they referred to the payment of salaries in full, and that he had kept the company out thirty-two weeks, which he claimed was two weeks longer than he had engaged them for. As to whether this was true or not, I can not say, as I never had a written contract with Mr. Polk for any stated number of weeks, nor did I ever see the contract of any member of the company. I have, as you are aware, attempted to hold aloof from this unfortunate controversy, but in justice to myself, I deem this statement necessary, and you are at liberty to use it as you please.

Very truly yours, JAMES V. COOKE,
Ex-Agent Polk's Mixed Pickles company.

The Usher.

In Ushering
Mend him who can! The ladies call him, sweet.
—LOVE'S LABOR'S LOST.

It is seldom that so much regret is shown by a company on disbanding as the members of Edwin Booth's support exhibited the other day. The ladies actually shed tears, while the men looked as if they were going to a funeral. It had been a long and pleasant season, and its associations were of such a rare nature that the breaking of them caused a sadness to fall upon the entire party. Booth, by his habitual kindness and gentleness, had strongly endeared himself to every one. They all said they could not remember so congenial an organization or so delightful a tour. There was not a case of jealousy or of backbiting—there was no jar of any sort to mar its recollections. The unvarying consideration of the star for even the humblest person in his service made him fairly idolized. At parting he gave his property-man and the several other minor employes $100 apiece. Everywhere the members of the ballet and the carpenters were substantially and unostentatiously remembered. Encountering old Mrs. Saunders in his travels, he handed her, on leaving, a book in whose leaves was concealed a cheque for $1,000. These deeds of princely generosity the great actor is constantly performing in the quietest manner. He dislikes to have them known, but the grateful recipients of his large-hearted bounty are not similarly reticent on the subject.

* * *

John Gilbert has always had an eye well adjusted to the main chance. He has lived a frugal life, husbanding his means, but withal preserving a hard and calculating attitude toward his fellows that has not won their love. We can forgive Mr. Gilbert for not being the lovely, benevolent old gentleman that he so often appears to be, because of the admirable public work he has performed in his exceptionally long and active career. If he does leave behind him when he goes a collection of stories illustrative of his proverbial meanness and his lack of charity toward those deserving it, we will also hold in fond remembrance his famous gallery of dramatic characterizations.

* * *

It is somewhat irreverently and recklessly stated by the residents of Manchester-by-the-Sea that Mr. Gilbert is the only Summer sojourner among the cottagers who can dispense with the visits of the swill-man. But this is doubtless a perversion of the truth.

* * *

Champagne corks are popping on the roof of the Casino, the night-breeze again wafts snatches of Waldteufel and rings of cigarette smoke dreamily about, the vari-hued gaslights glitter, the plants and flowers nod approvingly and the habitues are happy. This sky-garden is more charming than ever, and it puts Erminie a cut above its opera comique rivals in the popular esteem.

* * *

Fringing the musicians' balcony above the stage of the Casino is a row of palms and other tropical growths. On a hot night, when the audience are perspiring below, it is the wont of these plants to oscillate violently as if blown by strong breezes. The sight is extremely consoling to the eye of the spectator, grateful to his imagination and pregnant with the promise of a cool hour in the roof-garden after the opera. Somehow or other the story has got abroad that the verdant agitation is caused by invisible wires pulled by the management's minions in order to make the dripping devotee of Erminie believe that he is not so uncomfortable as he really is. On the authority of Ed. Aronson (who carries a hatchet as well as a Mohican tomahawk), I am able to state that the rumor is a base and baseless libel. The swaying is not a stage device, but a genuine effect produced nightly by a reliable and beneficent Providence.

* * *

Fanny Davenport has signified her intention to some day write the life of her father, E. L. Davenport. The work should not be deferred longer than may be necessary, for it is an injustice to the memory of one of the most gifted, versatile and intellectual actors our stage has produced to delay the story of his distinguished career. Many less interesting and deserving subjects have latterly been chosen for biographical treatment. No one is so richly qualified to perform this work as the lamented player's accomplished daughter, and I hope she will not fail to bear in mind the promise made to the public some time ago to prepare the book.

* * *

We are to lose an admirable artiste, who during her stay on our shores has not been so much before the public as might be wished. I refer to Caroline Hill, who announces her intention of returning to England shortly. Miss Hill has been unfortunate in exciting jealousies that have blighted her American prospects at the several points where they seemed brightest.

* * *

If energy and a determination to put the best foot forward will command success, Dan Frohman is destined to enjoy prosperity in his stock company experiment at the Lyceum next season. He is heartily in earnest and the project is certain to enlist the hardest possible work from the people engaged. As Miss Dillon expresses it, "We all like Mr. Frohman, and we know that a permanent engagement in New York—the Mecca of all good professionals—depends upon the result of our efforts. You may be sure we will do our utmost." For myself, I wish Frohman abundant returns for the enterprise.

* * *

To-day a MS. copy of Old Love-Letters, consigned to Mrs. James Brown Potter, London, will leave New York on an out-going steamer. Last week Mr. French received a 'gram from the charming American asking him to procure Bronson Howard's delightful little piece and send it to her directly. Mrs. Potter will appear as the reminiscent widow in a performance to be given shortly for the entertainment of Baron Rothschild and his friends at the great financier's palatial town house.

* * *

My readers will be glad to know that Mme. Dolaro's matinee at the Madison Square last Thursday was eminently successful in the financial sense. Her friends and a large number of playgoers went to see her comedy, and at the same time to give substantial evidence of the fact that her artistic qualities are not forgotten. Fashion is already in demand. Manager Field wants to do it next season at the Boston Museum, and Manager Palmer has offered to play it during the tour of his company this Summer. There is also a probability of its being put on for a run in this city next season.

* * *

Fred. Marsden is more systematic than the majority of playwrights. His reputation enables him to be in one respect—that of accepting orders for two plays a year. Early this week he signed a contract with Patti Rosa to put a piece in her hands after his new comedy for Roland Reed, based on medical humbug gery, is off the stocks. Marsden went over to Philadelphia to see Miss Rosa before agreeing to write the piece, as he always takes the precaution of testing the talent of purchasers before selling them his wares.

"I saw her in Zip and Bob," said the dramatist, "and her Bob is the best I have seen. [Considering that Lotta is the only other actress that has essayed the role, this is rather rough on Lotta.] Her soubrette ability and her excellent singing and dancing are supplemented by better dramatic methods than most soubrettes possess. She can rise to and hold a situation, and she can speak a sentiment with feeling. Her success in Philadelphia was so pronounced that Mr. Fleishman immediately booked her for two engagements next season at the Walnut. My play will be produced there by Miss Rosa some time in the month of January next."

Mr. Marsden has just bought a naphtha launch to cleave the blue waters of Schroon Lake, where he and his family went for the Summer on Tuesday.

* * *

The pretty Brummagem dairymaid, Eugenie Belmont, who figured in the papers during the recent Cattle Show at Madison Square Garden, seems determined to make capital out of her celebrity by going on the stage. She wrote a letter to Mr. Zobrowski the other day, setting forth in eight pages of fair chirography her qualifications for a dramatic career and stating that Mr. Gebhard had told her Mr. Zobrowski was going to have a theatre. Mr. Zobrowski referred the application to the Broadway Theatre Company. A special meeting of that young corporation was duly convened, Mr. Sanger presiding. On motion of Mr. French it was with great gravity resolved that Mr. Zobrowski should be appointed a committee of one to investigate the pretty dairymaid's talents and submit a written report thereon at the next meeting. The name of Belmont may yet prove as potent in the world of theatricals as it is in the world of finance.

* * *

The Fifth avenue 'busses are a strong counter-attraction to the theatres on these balmy May evenings. Young people that find the restraints of the drawing-room and the playhouse galling fill the box-seats of these vehicles every pleasant night, and our aristocratic thoroughfare consequently presents a panorama of perambulating flirtation between the hours of eight and eleven. The perch is high and the swaying of the stage adds just enough of the element of peril to render the drive exacting and to justify Angelina in permitting Adolphus to slily hold her on. I have it on the authority of my friend, the weather-beaten philosopher who handles the ribbons on 'bus 29, that sixteen proposals have already been made on his roof-seat and the elevated sweethearting season has only just fairly begun. He has got the business down to such a fine point that he knows exactly the time when he's expected to be oblivious to everything except the hailing of prospective passengers on the cross-walks. The girls like the outside ride for one reason, because it enables them to show their nimbleness in climbing from the ground to the roof, and *vice versa*. At the Fifty-ninth street terminus a ladder is kept in case of need, but it is spurned even by females of uncertain age. They prefer to hazard the unsteady hub and treacherous step rather than accept the tame expedient the company has provided. Back and forth the couples go, spooning to their hearts' content and incidentally bestowing agreeable tips upon the discreet driver. The fad is destined to enjoy wide popularity while it lasts.

* * *

Manager Palmer went to Boston last night to look after his Madison Square company and lay out certain plans for their Chicago engagement. He will be back Saturday.

* * *

The benefit nuisance is getting worse and worse. The prosperous, the idle, the improvident, the favorite actor, the lazy bohemian, the decayed journalist and the fresh advertising canvasser, with no other recommendation than impudence and no other reason than greed or impecuniosity, have rushed to the front with outstretched hats to catch the coins of the public and to impose upon the good offices of too-compliant players. The people of this class should be censured rather than encouraged in their disgusting appeals. They have less self-respect than the tramp that begs a nickel from you in the street. They divert money, that should only be asked for a worthy object, from the needs of real charity; they harry actors so that the latter conceive a dislike for benefits that should rightfully engage their sympathies and services. We have an Actors' Fund that relieves cases of distress; we have from time to time instances of individual woe that demand our attention. It is a shameful thing that the good to be done in this way should be impaired by the plethora of undeserved "testimonials."

* * *

Look at John Matthews! There's a man to whom we can lift our hats, because, while better qualified than the most, he has preferred to preserve his manhood than resort to that relic of vagabondage, the benefit racket. Cheerful, sweet-tempered, hopeful, courageous—I cannot call to mind an actor who, throughout years of privation, trouble and disappointment, could have maintained a more noble attitude. People call him eccentric; some well dressed bar-room loungers smile when his back is turned and significantly tap their empty heads; but if these same loungers had one iota of the claim to respect and sympathy that patient, winsome John Matthews has, they might congratulate themselves. It may be eccentricity for him to love a faithful dog (dogs, I have heard, are apt to be more sincere and more estimable than the male or female human biped) and to have insured against his finally becoming an object of charity by procuring and carrying around a receipted bill for his coffin, grave and funeral expenses; but that is a sort of eccentricity that might be worthy of emulation. John Matthews' clothes may be shabby, but he always has a flower in his buttonhole. He may be experiencing dark hours, but the sun shines out of his eyes just the same. Perhaps in the possession of his self-respect he is richer than the lazy loafer that has the spoils of a so-called "testimonial" in his pocket.

* * *

Several actors have asked why the dedication of the Actors' Monument was set for Monday, June 6, instead of the preceding Sunday. The reason is simply because there is always a large crowd of visitors at Evergreens on Sundays, and it is desired that the gathering shall be composed of the profession and its friends. There is every likelihood that the occasion will be memorable. The programme will be simple, but solemn. With Cappa's magnificent Seventh Regiment Band of seventy pieces and a choral force of more than one hundred voices, the musical features are certain to be impressive. The cemetery is easy of access. The cars on the Brooklyn Bridge take the visitor to the Brooklyn L, whose trains run direct to the destination.

* * *

And, by the way, the Secretary of the Fund received a despatch late yesterday from Edwin Booth saying he cauld be relied on to take part in the dedicatian programme. There is no one so eminently qualified to address the assemblage on this exceptional occasion as our illustrious tragedian, the foremost actor of his time.

* * *

Giuri has been engaged to appear as the star of a new spectacle that Ed. Gilmore will put on at Niblo's. She has gone to Italy but, will return for this engagement in July. The charming danseuse will also be seen twice a week during the German Opera season at the Metropolitan. She is to be congratulated on her safe escape from the National Opera.

* * *

J. H. Barnes has gone home to England. He will bring back a leading woman for The Wife of Miletus, Timayenis' classic play, in which he is to star next season.

* * *

The agents of the British Government here have been greatly exercised the past few days over the enormous purchases of warlike materials being made by some mysterious personage. I have probed the matter and found Dr. Robertson at the bottom of it. He is not working in the interests of Fenianism or Home Rule, but simply getting ammunition for a hunting trip to the wilds of Maine. It will require a freight train to carry all the rifles, heavy revolvers, bowie-knives, powder and bullets that he has stored in his back yard, to the terror of all the women in the neighborhood. The Doctor has never camped out before, hence these imposing preparations. He expects to rid the region of bears, and Clay M. Greene is going along to see him do it and get materials for a backwoods drama. Greene insisted, as a condition, that the Doctor should first make an exhaustive study of the treatment of gunshot wounds.

* * *

The overweening claims of some of the profession were present to Our Sage's mind the other day in Union Square. An immense mastiff, at one end of a chain, with a small boy at the other, was making frantic efforts to devour a little Scotch terrier with a blue back parted in the middle.

"What an unreasonable animal," said the philosopher, meditatively. "He takes up most of the sidewalk now, and he wants the skye!"

Mr. Puerner's Claims Anent His Opera.

"I am more than gratified at the success of my opera, The Pyramid," said Charles Puerner to a MIRROR representative the other day. "I am still in receipt of congratulations from prominent people all over the United States—singers, artists and musicians—who say that they are proud to hear that an American opera has made a success. Several of the papers have written about my assertion that The Pyramid is the first American comic opera that has succeeded on the American stage. A great many American operas have been written by American composers who call themselves such, but many of whom do not know the simple rudiments of music, and others of whom know just enough to put their ideas on paper, when they stop short. To my mind, and the mind of any man or musician who knows anything of the subject, an opera without orchestration is like the outlines of an oil painting without the colors. Take the greatest masterpieces of musical composition that have ever been turned out; their great effect lies in the orchestration. It is that which gives the color and the characteristics to the work.

"Most American composers know nothing whatever of orchestration, and the consequence is that they are compelled to engage others to make it for them. I have made music the study of my life. I was born to the profession, my father being a musician, and when I compose I don't compose for piano and then orchestrate. I conceive immediately the whole thing in a body—orchestral effects and everything. There is not a note or anything else in The Pyramid which anyone has put a hand to other myself, and as neither artists nor critics have found it necessary to change one thing in the music and it has found unexampled favor in the eyes of the public, I think I am perfectly just in claiming this as the first American work in every detail which has made a success.

"As to certain things that have been said of the music, I would say that I have not attempted, nor is there any imitation of Sir Arthur Sullivan in my madrigal. The madrigal is an old English form of composition, and because I used the madrigal form I am accused of copying. I am perfectly willing that any competent musician shall take up the same, make an analysis, and show me where the similarity comes in. Regarding plagiarism, you can't show me one comic opera or any other light work to-day where the composer has not touched somebody. But I do claim that there is not one bar in The Pyramid where the similarity is intentional. As for the story being taken from 'She,' I had the idea of the plot before that book came out here, and although I am in possession of the work I have never read it. This is not my first success in composition. One of my short works was produced on the American Composers' nights at Central Park Garden last Summer, and was the only composition that was redemanded and put on the programme for the next week.

"The business of The Pyramid has been excellent, and I shall keep the work on here at the Star Theatre for four weeks longer, and possibly all Summer. Chicago managers are anxious for us to show the work there in July, but everything will depend on circumstances. We are also receiving communications from England. The libretto is now being rewritten, and the change will be made next Monday. We have engaged E. E. Zimmerman to manage the business of the opera during the Summer and to do the booking, and the good effects of his clever management are already being seen. I have two other new operas—one finished, and one just begun."

Chanfrau's American Grit.

The name of Henry Chanfrau's new play, Wheal Carnac, has been changed to American Grit. Under this title it was given a first production at Yonkers, N. Y., last week. A. B. Anderson, Mr. Chanfrau's manager, says the play made a decided hit.

"Judging from the well distributed and frequent applause," said he, "I have no doubt of the success of the play, and we have decided to present it at the Grand Opera House during the week of June 27. Owing to the excellent stage management of James Bevins, the final curtain fell at eleven o'clock.

"The story follows the fortunes of a young American civil engineer who goes to London with a letter of introduction to a wealthy banker, and is employed to work a tin mine in which several speculators had failed to find profit. The confidential adviser of the capitalist is the villain of the play, and he seeks the hand of his patron's daughter. The villain has ruined the flirt of the village, and he seeks to ruin the mother and her child by throwing them over a cliff. They are rescued by the young engineer, who, by the way, is supposed to be the cause of the girl's trouble. The mine is a success in the hands of the engineer, but is flooded by the villain. After many trials, right predominates. The play is one of the best efforts of George Hoey. It is strong in situations and in the comedy element, and gives scope for scenic effects."

The Amateur Stage.

THE BOOTH BENEFIT.

M. J. Rorke, who has done wonders in the matter of scenic effects for the Booth at the Brooklyn Athenæum, was given a benefit on Thursday evening, May 19. The programme consisted of The Rough Diamond and Partners for Life. John T. Nicholson was amusing as Cousin Joe, and displayed excellent memory in the endless encore verses he was called upon to sing in the interpolated topical song, "As Long as the World Goes Round." Fanny Rorke was well suited to the role of Margery, and evinced considerable comedy talent. The other members of the cast did nothing worthy of special comment. In Partners for Life the honors were carried off by Thomas T. Hayden as Tom Gilroy, and Lizzie Wallace in the character of Fanny Smith. W. J. McCahill was a comica Muggles, and Harry Bass proved an efficient Sir Archibald Dollincourt. W. F. Wells is given to mannerisms, but was at least entertaining as Horace Mervyn. J. T. Relyal was acceptable as Ernest, but F. J. Gavin made a mess of trying to act the character part of a military swell. Libbie F. Healy was a competent Emily Mervyn, and Mamie Smithson was well made up as Miss Priscilla.

A pleasant feature of the entertainment was the playing of the Polytechnic Amateur Orchestra under the leadership of Rafael Navarro. The selections were really performed in a musicianly manner.

The election of officers for the ensuing year resulted as follows: George E. Van Nostrand, President; Harry G. Young, Vice-President; Edgar C. Smith, Secretary; John G. Tighe, Treasurer; F. A. Van Wicklen, Chairman Executive Committee; Nat A. Hanan, Chairman Dramatic Committee; John T. Nicholson, Chairman Music Committee; Thomas T. Hayden, William F. Wells and Frank H. Bristow, Board of Trustees. The installation of officers took place on Tuesday evening, May 24. Edwin Booth, after whom the society is named, sent a full set of his prompt books to the President to start a dramatic library. The organization has given evidence of talent and vitality during the past season. If the young people belonging to it secure an efficient coach for next year, the Booth may yet prove a rival of some of the more pretentious clubs.

Professional Doings.

—Bristow Aldridge, late with Miner's No. 1 Silver King company, is at liberty for next season.

—Ormond H. Butler, late advance agent for Edwin Booth, is now a member of a Cincinnati grain firm.

—Floy Crowell opens her next season in Augusta, Me., on August 15. Her time is filled to April 1.

—Eustace Waugh, recently press agent of the Cincinnati Grand Opera House, will join the Hanlons as treasurer next season.

—Isadore Branscombe, vocalist and guitarist, for five seasons with the "Comical Brown" Concert company, is at home, Willimantic, Ct., for a Summer rest.

—Manager James E. Fennessy, of Heuck's Opera House, Cincinnati, was presented by several of his friends with a handsome diamond ring on the occasion of his recent benefit.

—At Charlotte, P. E. I., Claire Scott recently closed a season of thirty-five weeks. Miss Scott will summer on the Island. Next season she will make a feature of Queen Elizabeth and Mary Queen of Scots.

—W. J. Potter, during the past season agent of the Mestayer Tourists, is now in the same capacity with Keith Sinclair's Comedy company in A Box of Cash. The company opens the Pavilion season in Harlem next week.

—Mt. Morris, N. Y., is to have a new Opera House. N. A. Seymour, an enterprising citizen, has taken a ten years' lease of Livingston Hall, and will at once proceed to remodel it. The new house will be ready for opening in August.

—During the Cincinnati engagement of the King Hedley Silver King combination suits were filed versus the manager by Matthew Brennan and James J. Walsh for $300 and $56 salary, respectively. The latter suit, however, was compromised.

—Mae Clarke has made an enviable reputation as leading lady in a New Orleans stock company during the last two months. For one season Miss Clarke was leading lady with Rhea. She will spend the month of June at Pass Christian, Miss., and come North in midsummer.

—Mrs. J. C. Omey, who occupies he box-office in the theatre at New Bedford, Mass., and is very popular with the towns people, was given a benefit on Monday night, May 23, with Peck's Bad Boy as the attraction. In spite of intense heat the house was packed, and at regular prices.

—The new Opera House at Franklin, Pa., was opened on Sept. 10 by the Abbott Opera company to $1,200, and throughout the season a good variety of attractions has been played. The public has shown its appreciation by liberal support, and the directors have been enabled to declare a fair dividend. Forty-two companies in all have appeared in the house during its first season.

—Marlande Clarke has organized a stock company for a Summer season at Chattanooga, Tenn. It includes W. H. Southard, Fred. Murray, Mark Dennison, Carl Anderson, Frank Doane, Florence Gerald, Ella Granville, Bertha Livingston and Elsie Gladys. P. S. Mattox and Mr. Clarke are in the executive. The company opens a new summer-price theatre of large seating capacity.

—Lettie Allen, late leading lady with T. W. Keene is starring in the West under the management of Homer J. Hendricks, and presenting a repertoire that invades no play-owner's rights. Mr. Hendricks writes that he has severed his connection as business manager with the pirate Negrotto. He says there are five pirate companies now infesting Illinois.

—The Hyperion Theatre, New Haven, will be fitted up for next season in a manner worthy of its name. Artists have been engaged to retouch all the scenery and supply new material where it is needed. The stage, which is one of the largest and most complete on the New England circuit, is being put in order. The dressing-rooms are among the finest in the country. The auditorium will be decorated and frescoed in latest styles; new draperies hung, and the floors laid with Brussels carpets. Some of the best attractions in the country have been secured for next season.

PROVINCIAL.

[CONTINUED FROM FIFTH PAGE.]

susceptible to her charms before she appears on the scene, become rivals for her love, are the parts into which the author has infused traits that are most effective and which sustain the interest when the comedy element is dormant for the nonce.

Two remarks made by interested and unbiased listeners will show the impression that Odell Williams left on his hearers after the play. "I can not see him act without thinking of Florence," said one, while the remark of the other was to the effect that John T. Raymond's mantle of genial, subtle humor seemed to have fallen upon him, and that his future was assured, as the vehicle prepared for him was certain to carry him to success. This last remark was made by one who stands high in the literary world and whose opinion is worth more than the mere weight of words. That Mr. Williams scored an unqualified success is certain, and the country at large has in store for it one of the most amusing, entertaining and absorbing plays that has yet been presented.

Of the cast, prominent praise must be awarded the stage-manager, D. G. Longworth, whose indefatigable care was visible in all the groupings and stage settings. As the Yankee overseer he scored a hit that was one of the events of the production. May Wheeler, as Beatrix, ward of the Judge, captivated everyone by her charming presentation of the warm-hearted, gentle girl. She looked and acted the part to perfection. Annie Ware and Florence Vincent, as the Widow Evison and the Judge's sister, respectively, were excellent interpreters of the author's ideas and contributed more than their quota to the success of the performance. E. J. Ratcliffe, Porter White and Thad. Shine proved themselves thoroughly up in their roles, and as John Evison, Hubert Evison and Joe Carter, a negro, won loud applause.

The verdict of all is that the play is a success and strong in every portion of its three acts; but neither star nor author is yet satisfied, and they propose to have it not only excellent, but super-excellent, and therefore will both personally supervise all rehearsals prior to the season's opening, with the intention of paying that careful attention to detail which alone can insure perfect success—for the success that ordinarily attends a play is not sufficient for these ambitious gentlemen.

In writing The Judge, the author, Mr. T. W. King, has wisely avoided the rock on which so many dramatists split, by not being verbose, and too full of words. What he has to say is said crisply and epigrammatically, and, having a wonderfully comprehensive idea of dramatic construction, he makes his characters talk and act like Nineteenth Century people, and not after the manner of marionettes. If he has one fault, it is too much modesty; for he disclaimed any personal success in the author's speech that was demanded, and generously attributed all to Mr. Williams and his co. Now that he has done so well it is safe to predict that he will soon startle the world with other and yet more striking successes.

ALBANY.

Leland Opera House (Mrs. R. M. Leland, manageress): The only attraction last week was the Montague-Turner Opera co., under Max Strakosch. On Tuesday evening the principal airs from The Bohemian Girl and the last act of Trovatore were sung, and on Wednesday evening Maritana was given. With the lack of chorus and orchestra the entertainment assumed rather the nature of a concert, but the singing was admirable and the houses were fair in size and enthusiastic in demonstrations of approval.

Museum (Jacobs and Proctor, managers): A Cold Day; or, The Laplanders, drew large audiences during the greater part of last week. The entertainment gave apparent pleasure. This week brings Andy Hughes' Novelty co.

BUFFALO.

Academy of Music (Meech Brothers, managers): The only event last week was Mrs. Langtry's appearance Monday and Tuesday. Two very large audiences who seemed well pleased with the lady's work. Tony Pastor's annual Spring appearance occurs 26-7. Steele Mackaye's new play, Anarchy, will be produced 30.

Court Street Theatre (H. R. Jacobs, manager): Week of 16, Ada Gray's East Lynne kept fair-sized audiences in a rather a tearful humor. P. F. Baker's Chris and Lena this week. Then comes Corinne for a return engagement.

Items: The Molly Maguire's was the Adelphi attraction last week; business medium.—Steele Mackaye was banqueted at the Buffalo Club last Saturday night. The gathering was a pleasant one—among others present were the Meech Brothers.

LOCKPORT.

Opera House (John Hodge, manager): Blanche Curtisse in Zozo, the Magic Queen, drew but a small house 16. Audience generally disappointed.

SYRACUSE.

Wieting Opera House (P. H. Lehnen, manager): The Boston Symphony Orchestra attracted one of the largest houses of the season 17, and gave an enjoyable entertainment. Zozo was well attended 18. The Syracuse Apollo Club, assisted by Alta Pease, of Boston, gave the last concert of their season 24.

Grand Opera House (Jacobs and Proctor, managers): Florence J. Bindley in A Heroine in Rags is the attraction for the current week. Michael Strogoff next. Daniel Gilfeather and Jessie West in A Messenger from Jarvis Section, closed a very successful weeks engagement 21. Miss West made a decided hit as Clip.

AMSTERDAM.

Opera House (T. J. Neff, manager): Bunch of Keys, 19, to a fair-sized audience. Marietta Nash, the Teddy Keys, has few equals in her line. The singing and dancing were very fine. The performance was greeted by roars of laughter and enthusiastic applause. Zozo came 20 to only a fair audience, but those fortunate enough to be present saw a beautiful spectacular play. The scenery was magnificent. The transformation scene in the last act was particularly fine. The performance deserved a full house.

ELMIRA.

Opera House (W. E. Bardwell, manager): E. M. Gardiner's Streets of New York comb. 18, to light business.

Madison Avenue Theatre (W. C. Smith, manager): Trelegan-Seward co.—a fake of the rankiest kind—gave a repertoire of stolen plays to slim houses all last week.

UTICA.

Opera House (H. E. Day, manager): Ben Maginley in Inshavogue drew a top-heavy house 16. Zozo cancelled date 19. Tony Pastor's co. drew a good house 21. Co. good. Juvenile Mikado, home talent, June 2-4.

BINGHAMTON.

Opera House (J. P. E. Clark, manager): The Kimball Opera co. (Corinne) in Arcadia came the week of 16 to an immense business. Costumes and scenery were elegant.

POUGHKEEPSIE.

Collingwood Opera House (E. B. Sweet, manager): Tony Pastor's co. so gave the best variety show that we've had in years. Tony was funnier than ever, and was enthusiastically received. The Opera House will remain closed until 28, when the Summer season will be opened by Frank Jones' Si Perkins co., followed by the Julian Comedy co. and a low-price opera co., each a week. During the time the house is closed there will be a general overhauling, and several improvements will be added. I would sincerely thank Manager Sweet for courtesies shown me during the season. It was a lucky day for this town when E. B. Sweet became manager of the house, and if implicit confidence, a big annual benefit and four successive terms as Alderman are any indications, then Mr. Sweet is indeed a popular man. I would also return thanks to Doorkeepers Wetmore and Dietrich, Ushers James Corcoran and Charles Hoffman and all the rest of the attaches for many kindnesses.

Circus: Barnum will show here on June 3.

TROY.

Rand's Opera House (E. Smith Strait, manager) Margaret Mather presented As You Like It 16, giving the best of satisfaction and adding many admirers to her already numerous list in this city. The two performances of A Bunch of Keys 18 for the benefit of the attaches of the house were well attended, pleasing the large audience as well as netting a handsome amount. These cos. closed the regular season, although there will be several attractions before the opening of next, which occurs August 13 with the T. P. W. Minstrels.

Griswold Opera House (Jacobs and Proctor, managers): Andy Hughes Novelty co. to fair attendance past week; Michael Strogoff current week.

Around the Board: Proprietor Rand and Manager E. Smith Strait were tendered a supper by the attaches 20, the latter being the recipient of a silver water pitcher.

MATTEAWAN.

Opera House (W. S. Dibble, proprietor): The Julian Comedy co., playing return date, occupied the house all last week, doing good business. Only a Farmer's Daughter co. 28; Julia Anderson in Inez June 4.

OLEAN.

Opera House (Wagner and Reis, managers): Helene Adell opened a week's engagement in this city in A Night in Rome. The following plays have been given: Moths, Our Boys, New Magdelene, Engaged and Colleen Bawn. The audiences were fair. Miss Adell is a most charming actress and made many friends. Mr. Eagle and Miss Lascelles ably assisted the star.

Items: The musical event of the season was the appearance of the Harvard Quartette at the Y. M. C. A. parlors 18. There was a large and select audience, and all were more than delighted with the programme. The Quartette were assisted by Miss Hunt, soprano, and Mr. Smith, pianist, of Boston. Messrs. Briggs, Howard, Kendall and Easton comprise the Quartette. A return visit is promised.—Your representative is under obligations to Messrs. Walsh and O'Brien, of Helene Adell co., for favors extended. They send regards to The Mirror.—The gentlemen, Messrs. Briggs, Easton, Smith and Kendall, of the Harvard Quartette, were given a luncheon at the Capital by your correspondent Wednesday evening.

HORNELLSVILLE.

Shattuck Opera House (Wagner and Reis, managers): The Trelegan-Seward Dramatic co. holds the boards the present week at popular prices. To judge from some of the published press notices, this co. is among the bravest (?) for I notice where in one instance Mr. Trelegan enacted with great credit to himself (and also to Milton Nobles) the dual role of Carroll Graves and Jim Bludsoe. They opened in Hazel Kirke.

LYONS.

Parshall Memorial Hall (S. D. Chamberlin, manager): A Michael Strogoff co. played to a fair house 17. Bristol's Equescurriculum two evening performances and Saturday matinee 20-1; light business. Sam'l of Posen 27; benefit of Manager Mills.

Personal: Your representative is under obligations to J. C. Patrick, manager for Professor Bristol, for courtesies.

OHIO.

COLUMBUS.

Metropolitan Opera House: Crocker's Equirationals, under the management of our own F. A. Comstock, did a good week's business, but not as large as the merits of the performance warranted. Nothing booked for near future. A grand children's carnival will be given about the second week in June.

Park Theatre: The Japanese Village has drawn well the past week, business increasing every day. It will probably remain the attraction for some two or three weeks.

Eichenlaub's Amusement Hall: This house continues to do a splendid business. Arrivals this week: Price and Bloom, Allen and Delmar, Tony and Mamie Ryan, May Arnott and Emma Goss.

Barney Reynolds, manager of the Japanese Village, has signed with Manager Tillotson, to play Captain Dietrich. Evangeline next season.

Manager James G. Miller is out again and off to the lakes on a fishing excursion.

Items: Manager Potter, of the Park, intends making some extensive improvements in the house, and says he comes to stay.—A new stage, 50x70, will be put in and the house will hold over 3,000.

St. George Best's play Unmasked is in the hands of Manager John Havlin, of Cincinnati, who is greatly pleased with it. It will probably be put on the road next season.

DAYTON.

The Grand (Reist and Dickson managers): Gilmore's Band drew a large and select audience 16 and gave a most delightful entertainment. One of the many features of the programme was that it contained several popular airs as well as classical music. Such being the case, all had their choice. Edwin F. Mayo as Davy Crockett was the attraction for the benefit of the Grand attaches 20-1 and matinee. Medium business. The boys will hardly realize the amount they deserved, which may be attributed to the antique attraction and the extremely warm weather.

SANDUSKY.

Biemiller's Opera House (Frohman and Ilg, managers): Wilbur's Lyceum Theatre co. closed season here 14 and disbanded. Business here was large. Crocker's Equirationals 23, week.

Arena: Sells Brothers' Circus 11; fair business.

MANSFIELD.

Opera House (Miller and Dittenhoefer, managers): T. J. Farron and his talented co. appeared 12 in A Soap Bubble for a second time this season and drew a crowded house. Mr. Farron's co., without an exception, are bright, intelligent people. The programme was very enjoyable, especially the musical part, which won hearty applause. The Farron party have many fast friends in Mansfield. The merry group is one of the few that can crowd our house.

Item: A few of the leading Elks of our city were nicely entertained by Brother Farron after the entertainment.—The Soap Bubble will close season at Buffalo June 25, after a long and successful tour.

MASSILLON.

Bucher's New Opera House (J. V. R. Skinner, manager): The Bennett English Opera co. was booked for 27-8 but did not turn up. Mrs. Nellie Palmer and Kate Bensberger will appear with the Ladies' Quartette Club 24.

Arena: Wallace's Circus is billed for 28.

CANTON.

Opera House (Louis Schaefer, manager): Manager Schaefer has been very patient under the assaults of the local pulpit upon the stage. At last he has broken silence in a Sunday night lecture. He selected for his subject, "The Moral, Intellectual and Christian Character of the Pulpit," and for his text, Luke vi., 41-2. The house was crowded with our best people. The lecturer spoke of the grandeur of the stage hundreds of years before the Christian era and of its notables from its early history to the present day. He then, in undeniable statistics, proved the corruptness of the pulpit, of the crimes of ministers greater than with any other class of people. Mr. Schaefer spoke for over an hour, and received round upon round of applause.

MARION.

Music Hall (L. M. Wisler, manager): The Tills and Rock Band Concert co. to very slim house 17. Very fair co. Marion Lodge, No. 32, B. P. O. E., had its first annual benefit 19. Largest and most aristocratic audience ever assembled in this city. Every seat and foot of standing room was occupied before the rise of the curtain. The entertainment was a great success throughout, and embraced many new and novel features. The singing of Arthur Runyan was exceptionally fine, as was likewise the recitation of A. Harris, of New York. The honors of the second part were carried off by Burke and Iler in their fancy clog-dancing. Messrs. Adams, Dombaugh, Culbertson, Welsh, Beale, Iler, Sweeney, Strelitz and Dumm were the leading lights in the farce, Terpsichorean Diversion (adapted by F. E. Dumm from the original experience of Brother H. R. Young). At the close of the first part Brother B. G. Young, in a suitable address, presented Brother Frank Dumm with a diamond Elk's badge in appreciation of his services in undertaking and successfully carrying out the benefit.

After the entertainment the Elks and their friends banqueted at the club rooms in Elk block.

STEUBENVILLE.

City Opera House (Roseman Gardner, manager): Gilmore's Band came 18 to a large and well-pleased audience. Stewart's Two Johns, 19, to a good house. Anderson's Ladies' Quartette 20, but audience did not appear.

NORWALK.

Whittlesey Opera House (S. S. Levey, manager): The Rock Band came 19, a unique and interesting musical entertainment. Large audience.

YOUNGSTOWN.

Opera House (W. W. McKeown, manager): Helen Windsor, of the Robert Mantell co., has been engaged to create the leading role of heroine in the new American drama, Among the Pines, to be given its first presentation here on June 10. The play is under the management of L. H. Wilson, of the Ivy Leaf co., who plays leading business. John F. Ward is expected to do the Irish comedy part, and Miss Livingston soubrette. The play is liberally advertised. Sedley Brown's Summer co. is beginning to gather. First piece, Led Astray, June 3. Henrietta Crossman in leading role.

Arena: The Doris and Calvin Tent Show gave a poor exhibition to a fair audience 19.

In the Wings: The Elks are stirring in preparation for the Detroit reunion. They send a delegation of sixty.

PENNSYLVANIA.

ERIE.

Park Opera House (John P. Hill, manager): The Bennett and Moulton Opera co. has been very successful during the past week in light opera, filling the house nightly, although it was a return engagement. Della Fox, as prima donna, gives a highly satisfactory rendering of all her parts, and in many places her splendid vocalism brought hearty rounds of applause. Edith Barton also received many highly flattering marks of favor for her singing near the close of the second act of Fantine. Tom Ricketts made a great "hit" here. His strong hold is Devilshoof in The Bohemian Girl, where his magnificent voice and splendid acting won for him storms of applause. As Fra Diavolo in the death scene at the close of the third act, he held the large audience spellbound, and not until the curtain had fairly fallen did they recover to burst forth in one mighty round of applause that must have been very flattering to Mr. Ricketts. Altogether he showed dramatic ability of a high order, and some day we hope to see him nearer the top. H. J. Matthews also received a large share of favors.

Items: The B. and M. co. disbanded here after a most successful season. All the leading people have signed for next season except Della Fox and Emma Steiner. Newhall, the advance man; Amsdam, the treasurer, and Claude, his brother, and Hitchcock, the baritone, are going up through the New England States on a concert "fake" this Summer. Newhall says they will have a big time, will travel in a wagon from town to town, parade the streets in the afternoon, hire a hall, blacksmith's shop or whatever they can get for the evening. Their showbills are triumphs of artistic skill.—The warm weather is beginning to be felt in attendance at the Opera House.—The programme for Manager Hill's benefit is out and is composed entirely of local talent. Kate Woods-Fishe and John P. Hill are the only professionals. We hope he will have a big house.—Your correspondent spent a number of pleasant hours with Tom Ricketts, and found him a genial, wholesouled gentleman, and withal a firm admirer of The Mirror.—Della Fox was the recipient of many elegant floral gifts.

WILLIAMSPORT.

Academy of Music (William G. Elliot, proprietor): George C. Boniface in Streets of New York 17 to a small but highly elated audience. Mr. Boniface was well received. Support good.

Arena: P. T. Barnum's Circus 18 to big business.

OIL CITY.

Opera House (Kane and Rogers, managers): V. E. Love Comedy co. in The Man of the People 20-21; fair business

BUTLER.

Opera House (I. J. McCandless, manager): The W. C. Thompson Minstrels 17 to large business, giving entire satisfaction. Paddy Kelly and Del Hindman, on the end, were very funny and the burlesque of The Mikado made a great hit.

Items: During the Summer the Opera House will be enlarged and remodelled, and undergo a thorough overhauling.—Thompson's Minstrel co. appeared in handsome new uniforms during the first-part, and drew quite a round of applause.

BEAVER FALLS.

Sixth Avenue Theatre (C. W Rohrkaste, manager): This house closed a very successful season 17 with Two Johns. Large and highly enthusiastic audience.

Arena. Main's Circus gave a very fair performance 18; Kennedy and White's Circus 19-21; Wallace's June 1.

PITTSTON.

Music Hall (W. S. Evans, manager). Tony Hart, booked for 16, cancelled. The Kittie Rhodes co. opened 21, for a week.

Items: Draper Campbell of this city left 16 to join the Barnum Show.—Letters in the Post Office here for Mrs. Tony Hart and E. W. Rowland, care Tony Hart co.

LANCASTER.

Fulton Opera House (B. Yecker, proprietor): The Streets of New York, with George C. Boniface as Tom Badger, drew a good house 16. The scenery carried with this co. is fine. Haverly's Minstrels drew a fairly good house 19. It would have been larger but for the oppressive heat. Second appearance this season.

READING.

Academy of Music (John D. Mishler, manager): Haverly's Minstrels drew a large house 27. Performance very satisfactory.

SOMERSET.

Opera House (P. L. Casebeer, manager): Bella Moore, supported by a good co., appears 16-17 in Engaged and Pygmalion and Galatea, giving good satisfaction to fair business.

DANVILLE.

Opera House, (Frank C. Angle, manager): Walter S. Baldwin's Dramatic co. week of 16 in repertoire. The co. is a good one, and gave excellent entertainments throughout. Mr. Hardy's cornet solos were well liked, receiving several encores nightly. The management has put in a new advertising drop curtain, to be lowered between acts. It is quite a handsome affair, representing a Swiss landscape.

RHODE ISLAND.

PROVIDENCE.

Providence Opera House (Robert Morrow, manager): Last Saturday The Little Tycoon closed a very successful week's engagement, and also closed its season. Last attraction of the season for this house.

Theatre Comique: This week will appear Jimmy Carney and George Young, Tinney and Wayne, Capitola Forrest, Whippler Twins and Jennie Pickert; Millie Vale and the stock co. in Venus on a Lark.

Westminster Musee: Arrivals for the week are the O'Brien Brothers, the Ardine Sisters, Budworth and Brimmer, Mons. Bushnell, Dunbar, and most of last week's attractions.

Gus Mortimer has arrived at his cottage at Riverside for the Summer.

J. Frank Sherry has returned to his home here, having just closed his engagement with Frank Mayo.

After the close of the Musee Mr. Handy will spend the Summer on his yacht, Messrs. Bingham and Macomber go to Europe, Mr. Avery to Old Orchard Beach and Mr. Allen to Oakland Beach.

Our friend Harry Callender is farming over in East Providence.

P. T. Barnum is billed here for one day, June 16.

Sans Souci opens next Monday.

SOUTH CAROLINA.

CHARLESTON.

It is now an assumed fact that Charleston is to have a new theatre where good attractions are to be given at prices ranging from fifteen to seventy-five cents. Your correspondent was the first to see the plans and specifications and to obtain full particulars. Otto F. Wieters, of this city, will be the owner, and Frank L. O'Neill, a native Charlestonian, the lessee. Probably no man in the city is better known than Chief O'Neill, who for many years has been at the head of our Fire Department, the most efficient in the South. On the night of the terrible earthquake, when fires broke out in all directions, Mr. O'Neill, leaving house and family, stuck manly to his duty at the head of his men until the flames were subdued. Mr. O'Neill has controlled our bill-posting for the past twelve years, knows and is known by the profession, and consequently not unfamiliar with the business. The theatre will be conveniently situated on our most popular thoroughfare, and will be 72 feet front by 180 feet deep, and 45 feet high. It will be a three-story wooden building, with a galvanized iron front and covered with corrugated iron. It will cost between $20,000 and $25,000. The house holds—orchestra and parquet, 1,014; balcony and dress-circle, 712; family circle and galleries, making the seating capacity 2,526, not including eight private boxes. The stage will measure 50 feet deep by 71 feet wide, and the dressing-rooms will not be under the stage, but in a 20x30 foot building adjoining. The theatre will be equipped with fire hydrants and regulation hose, and two expert firemen will be on duty during performances. The plans and specifications are now nearly ready and bids will be called for within ten days. J. C. Turner, of Chicago, is the architect. The opening date is Sept. 15.

TENNESSEE.

MEMPHIS.

Park Opera House (Louis Baker, manager): Nellie Free co., all of last week, presented a round of popular plays at cheap prices. Fair business.

Items: Harry Walker has closed his Varieties; weather too warm.—Master Edwin Farmer, the wonderful boy pianist, will appear this week at the Y. M. H. A. Hall.—The new Memphis Theatre, which was thoroughly overhauled and modernized two years ago, will undergo extensive repairs during the Summer. Eugene Lehman tells me that the house will be supplied with new scenery, electric lights, and be freshened from pit to dome. The dressing-room will be enlarged and improved, making this little temple second to none in the South. "I will have the best equipped theatre outside of New York, says Eugene, "if I have to spend $20,000."

NASHVILLE.

The Grand (W. J. Johnson, manager): The Stranglers of Paris was fairly well presented by the Tannehill co. 16-17. Attendance good. Jennie Holman will open 23, for one week, in a round of plays.

The Museum closed a very successful season on 14. The house will remain closed until Fall. In the meantime Messrs. Krause and Moore, the enterprising managers, will make many improvements

May's Opera House presented a good bill last week, and the attendance was average.

The new Theatre Vendome is being rapidly pushed ahead; and the contractor, Mr. McClure, says it will positively be completed by Sept. 15.

Manager Anglim, of the Masonic, has engaged Professor Green H. Anderson to lead his orchestra next season.

CHATTANOOGA.

New Opera House (Paul R. Albert, manager): Mr. and Mrs. Harry Dixie, in pocket edition of comic operas, gave two very satisfactory performances 16-17. Receipts $300. Stranglers of Paris co. followed, 18-19, to very light business. Deserved better patronage, as the co. is a good one. The Summer Theatre (The Casino) was to open 23, but the delay in the arrival of the electric light fixtures caused a postponement.

Mr. and Mrs Dixie celebrated the eighth anniversary of their marriage. Manager Albert presented the happy pair with a beautiful cake of ice and made some appropriate remarks. The presentation was a complete surprise to Mr. Dixie, but he recovered sufficiently to respond and accept the gift, but in a rather cool manner.

The season of '86-7 has been the most successful in the history of the city.

TEXAS.

SHERMAN.

Opera House (F. A. Ryan and Co., managers): The farewell concert by the Ripinski Sisters was given to a small audience 19. Miss Ettie, the pianist, is excellent. Her execution is admirable. Miss Carrie, the contralto, has a good voice, her low notes being very clear, full and sweet. Miss Lena, soprano, has a thin voice, the upper tones being sharp and squeaky. They will give concerts through the State this month, under Mr. Ryan's management, and in August will sail for Europe.

Personal: I was real sorry to hear of Frank Farrell's death. I was in Houston, Tex., when he was there in '73-74, and we belonged to the Magnolia Histrionic Club. Frank and Sam Small were also members. Mr. Farrell was well liked by all the members.

UTAH.

SALT LAKE CITY.

Salt Lake Theatre (H. B. Clawson, manager): The Thalia Opera co. presented Beggar Student 10, Black Hussar (matinee) 11 and The Bat, evening. Business light all through, though the co. made a good impression. The advertising was meagre. Madame Janish 12-14, presenting Princess Andrea and Camille. Matinee 14 abandoned on account of lightness of audience. Business poor. The lady made many friends. Her acting is of the quiet, intense order that commands one's entire attention. The immense drain on the pockets of theatre-goers during the Booth and Carleton engagements are now telling on the cos. that come later.

Halliday's Georgia Minstrels 17 (one night only, thank heaven!) drew a good gallery house. Those sitting below—at least a good many of them—went away at the end of first part. In fact, one standing outside might have supposed the entertainment had ended. They are genuine darkies, and their jokes, music and acting are about as bad as one could well imagine.

VIRGINIA.

RICHMOND.

Arena: Frank Hoffman's Dime show still holds the fort to big business. All else quiet.

WEST VIRGINIA.

WHEELING.

Opera House (W. S. Foose, manager): Farron's Soap Bubble 16; moderate business. Gilmore's Band, 19, drew two good houses. Two of the most delightful concerts ever heard here. Two Johns 21; light business. House closed for the season.

Grand Opera House (O. C. Genther, manager: Dan Kelly, 16-18, in The Shadow Detective; business fair. Draper's U. T. C. co. 19-21; bad business. Closed for season.

PARKERSBURG.

Academy of Music (M. C. Van Winkle, manager): Farron's Soap Bubble drew a fair house 17. This is the second time the Soap Bubble has been presented here, and it has pleased the audiences very much. Presented several new gags this time, and they were all good.

WISCONSIN.

MILWAUKEE.

Another rather quiet week in the way of amusements. McNish, Johnson and Slavin's Minstrels gave four performances at the New Academy 14-15, to good business, but nothing startling. The performances were somewhat on the ancient order, as it appears difficult nowadays to get anything new in the minstrel line. Mrs. Langtry appeared in A Wife's Peril 20. Large and fashionable audience. This was Mrs. Langtry's second appearance in this city. She does not seem to have made that progress in her profession which her experience should warrant. Her support, too, is poor. Pygmalion and Galatea was given at the matinee 21, and Lady Clancarty in the evening. Jeffreys Lewis 29-31, will close the regular season at the New Academy.

Straight variety at the People's, and the usual assemblage of freaks at the Dime Museum.

Francis Labadie appeared in A Knight of Labor at the Palace 21-2.

The Grand Opera House was closed week of 6. Bernhardt comes June 8, Manager Nunnemacher guaranteeing her $2,500. Joseph Hart and the stage force at the Grand are preparing new scenery for the event.

The New York Philharmonic comb. appears at the Grand Opera House 31.

Herr Schott, the German tenor, appeared at the New Academy 18 in concert, under the auspices of the Musical Society.

Trouble between W. S. Cleveland and Treasurer Phelps, of the McNish, Johnson and Slavin's Minstrels, culminated on the evening of the 15th with an exchange of compliments and blows, in which Phelps got much the worst of it. We see by the papers that Cleveland got his walking papers in Oshkosh the next day, and attached the baggage of the co. under a claim for $1,000.

The Carleton Opera co. opened the season at Schlitz Park 29 in Merry War. Wonder why Carleton don't put on something new for us. The Merry War has been sung here in all languages except possibly Chinese, and has been worn threadbare, while Erminie has never been presented. Why can't he do the fair thing by us?

The Grand Opera House and New Academy baseball nines have been reorganized for the Summer season.

Sheriff Van Vechten was on hand last night at the Langtry opening with a summons from Oshkosh. Manager Keogh says they have no case, and he has no fears.—McNish, Johnson and Slavin close season in Dubuque 31.

SHEBOYGAN.

Opera House (J. M. Kohler, manager): Mattie Vickers played to a crowded house 14. She was billed for Cherub, but substituted Jacquine, and, although our theatre-goers have seen her in the same play several times, they all enjoyed the performance immensely. Mattie Vickers is the most charming actress in her line I have at any time seen. She is beautiful, graceful, sings sweetly and dances daintily. Co. in support good. Charles P. Rogers in his many clever imitations was well received.

BELOIT.

Goodwin's Opera House (Howard and Wilson, managers): Boston Opera co. in The Mikado, 19; fair business. Very good co. Small chorus, but the girls are pretty. They will return and stay a week with us shortly.

LACROSSE.

McMillan Opera House (Truesdale and Hankerson, managers): At panic prices, Edwin Stuart's Theatre co. played to delighted audiences. Mr. and Mrs. Stuart have won many friends here.

EAU CLAIRE.

Opera House (J. E. Cass, manager): McNish, Johnson and Slavin's Minstrels drew a packed house 18. Best and most original minstrel entertainment that our people have had the privilege and pleasure of seeing.

CANADA.

TORONTO.

Grand Opera House (O. B. Sheppard, manager): The production of Patience by the Harmony Club 17-18 was a great success, and reflects credit upon our best amateur talent. There was a large and fashionable gathering at each performance, and the applause and bouquets were unstinted. Miss Robinson as Patience was charming. The rest of the co. were all good. The young ladies can hardly be complimented too much. Bunthorne was taken by Fred. Sykes, a Toronto boy, and who appeared here during the season with Rose Coghlan, and created a great deal of merriment by his song, "I'm an Anti-O'Brien Young Man." Lord Lansdowne was present.

Toronto Opera House (Shaw and Jacobs, managers): Night of 16 the Royal Arcanum Society had an entertainment, tendered to Supreme Regent Tripple, of Boston. The artists engaged were Alexander, of Philadelphia, and Frank Lincoln, humorist. House packed. Robson and Crane in Comedy of Errors for three nights, 19-21. Business very large. Presented here with a fine cast and great scenic splendor.

Horticultural Pavilion: The final concert of the Philharmonic for this season was given on the 19th under the patronage of the Governor-General and Lady Lansdowne. The oratorio, Judas Maccabees, was presented, with Mrs. Gertrude Luther, of Buffalo, as the principal vocalist.

By the Way: Manager Shaw's benefit 19 was a "hummer." Every seat sold, and genial Charley was loudly called for and responded with a neat little speech, thanking his friends for their hearty response. Before he had time to leave the stage he was presented with a gold watch and chain by the employes.—The Cattle King all this week at the Toronto.

Unfortunate Grau: The following special from Quebec I take from the *Morning Mail:* "Robert Grau, brother of Maurice Grau, the well-known theatrical manager, has been in jail here for the past two months in consequence of liabilities incurred in connection with the Maid of Belleville comb., which fell to pieces here. To-day the last *capias* against him, that of the Grand Trunk Railway, was withdrawn, and at 10 P. M. United States Consul Downs arrived with the necessary papers from the sheriff, drove out to the gaol and obtained Mr. Grau's release. While descending the gaol steps a bailiff armed with another *capias* stepped up and took him into custody, and his whereabouts cannot now be ascertained. He was not taken back to the gaol, but driven away. An unsuccessful attempt was made to catch the 10:10 train for Montreal. He is in none of the city police stations, and the supposition is that he is either concealed in the city by the bailiff until an opportunity offers for abducting him, or has been driven out of town to board a train at some way station. The present *capias* is believed to be at the instance of Mr. Baxter, broker of Montreal, who cashed a draft for Mr. Grau's late partner, Lederer, now in New York."

HAMILTON.

Grand Opera House (F. Reche, manager): Notwithstanding the intense heat of the past week, the attendance at the theatre was very large. Robson and Crane packed the house 18, and pleased everybody with their Comedy of Errors. Stetson's Ruddygore co. filled the theatre 20-21 with matinee. General satisfaction.

ST. THOMAS.

The Wilson Day Dramatic co. began a two weeks' engagement 16 to good business. The co. is evenly balanced and gives a good performance. The singing and acting of little Annie Bird has established her as a great favorite.

DATES AHEAD.

Managers of travelling combinations will favor us by sending every week advance dates, and mailing the same in time to reach us on Monday.

DRAMATIC COMPANIES.

Annie Pixley: New York City April 25, six weeks.
Agnes Herndon: Chicago 16, two weeks.
Abbey's Uncle Tom Co: Londonderry, N. B., 28, Albion 30, Antigonish 31, New Glasgow June 1, Picton 2, Charlottetown 3-4.
Arthur Rehan's Co.: Washington 23, week.
Andrews' Michael Strogoff: Brooklyn, E. D., 23, week.
Arthur Love Co.: Beaver Falls, Pa., 27-8, New Brighton 30, W. Bridgewater 31, Rochester June 1, Sewickly 2, Washington 3, McDonald 4.
Boston Comedy Co.: Sacarappa, Me., 23, week, Rochester, N. H., 31, week.
Bunch of Keys Co.: Philadelphia 23, week.
Black Crook (Kiralfys'): N. Y. City 23, week.
Benj. Maginley: Philadelphia 30, week, N. Y. City June 13, week.
Blackmail Co.: Chicago 23, two weeks.
Boy Tramp Co.: Cincinnati 23, week, Louisville 30, week, Pittsburg June 13.
Charles Erin Verner: Warren, Pa., June 1.
C. A Loder's Co.: Cincinnati 23, week, Chicago 30, week.
Cattle King Co.: Toronto 23, week, Chicago 30, week.
Dion Boucicault: Chicago 16, two weeks.
Denman Thompson Co.: N. Y. City Jan. 10-June 4.
Devil's Auction: Lincoln, Neb., 27-8, Denver 30, week.
Dreams Co.: Philadelphia 23, week, Washington 30, week.
Draper's Uncle Tom Co.: Cleveland 23, week.
Dell Knott: Montgomery, Ala., 23, week, Mobile 30, week.
Dan Sully's Corner Grocery Co.: Grand Island, Neb., 26, Cheyenne 27-8, Salt Lake 30-1, Sacramento, June 3-4, Los Angeles 6, week, San Francisco 13, two weeks.
Daly's Co.: Boston 16, two weeks, Chicago 30.
Edwin Arden: N. Y. City 30, week.
Evangeline Co.: Boston May 2, four weeks.
Edwin Mayo: Vincennes, Ind., 26, Terre Haute 27-8, Indianapolis 30, week.
Edwin Stuart Co.: Winona, Minn., 23, week, Chippewa Falls, Wis., 30, week.
Eunice Goodrich: Streator, Ill., 23, week, Joliet 30, week.
E. T. Stetson: Topeka, Kas., 23, week, Lawrence 30, week, Council Bluffs, Ia., June 6.
Edith Sinclair Co.: Brooklyn, E. D., 23, week, Harlem 30, week.
Frank Mayo: N. Y. City June 6, week.
Felix Vincent Comedy Co.: Chicago 23, week.
Fred. Warde: Portland, Ore., June 6, week
Fantasma: Lowell, Mass., 27-8, Harlem 30, week.
Frankie Kemble: Philadelphia 30, week.
Florence Bindley: Syracuse 23, week, Toronto 30, week, Buffalo June 6, week, Rochester 13, week.
Fred Bryton: N. Y. City 23, week.
Frances Bishop: Wilmington, Del., 23, week.
Felton-Connier Co.: Decatur, Ill., 23, week.
Golden Giant Co: Philadelphia 23, week, N. Y. City 30, three weeks.
Globe Theatre Co. Scranton 23, week.
Graham Earle Co.: La Porte, Ind., 23, week.
Harrigan's Park Theatre Co.: Brooklyn May 2, four weeks, Philadelphia 30, week.
Henry E. Dixey: N. Y. City May 2, four weeks.
Henry Chanfrau: N. Y. City June 20, two weeks.
Helene Adell: Warren, Pa., 23, week, Erie 30, week, Jamestown, N. Y., June 6, week, Lockport 13, week.
Huntley Gilbert Co.: Chattanooga, Tenn., 23, week.
Her Atonement: N. Y. City 23, week, Philadelphia 30, week.
Ivy Leaf Co.: Port Huron, Mich., 26, E. Saginaw, 27, Bay City 28.
Ida Lewis: Mahanoy City, Pa., 26-8.
Joseph Murphy: Haverhill 26, Taunton 27, Brockton 28.
Jeffreys Lewis: Chicago 16, two weeks, Milwaukee 29-31, Jamesville June 1, Rockford, Ill., 2-3, Bloomington 6, Decatur 7, Springfield 8-9, Peoria 10-11, Rock Island 13, Des Moines 14-15, Omaha 17-18, Denver 20, week.
Kittie Rhoades: Pittston, Pa., 23, week, Easton 30, week, Elizabeth, N. J., June 6, week.
Louise Rial: Chicago 23, week.
Lillian Lewis: Englewood, Ill., June 20, Pullman 21-2.
Lizzie Evans: Baltimore 25-8, Providence 30, week.
Lawrence Barrett: N. Y. City May 2, four weeks.
Lottie Church: Philadelphia 23, week, NewHaven 30-June 1, Hartford 2-4.
Lizzie May Ulmer: Salem, Mass., 26, Lowell 27, Lynn 28, Worcester 30-June 1, New Haven 2-4, Boston 6, two weeks.
Madison Square Co. (Palmer's): Chicago, June 6, three weeks.
Minnie Maddern: Chicago 23, week.
Mrs. Langtry: Minneapolis 26-8, Council Bluffs 30, Des Moines 31, Omaha June 1, Salt Lake, 6-8, Kansas City 9-11.
Margaret Mather: Binghamton, N. Y., 26, Cortland 27, Ithaca 28.
Mme. Modjeska: Chicago May 2, four weeks, Minneapolis 30-June 1, St. Paul 2-4.
Mme. Janish: Los Angeles, Cal., 23, week, San Francisco, 30, two weeks.
Maggie Harold: Bradford, Pa., 23, week, Olean, N. Y., 30, week, Hornellsville June 6, week.
Mrs. Riley's Co.: Boonville, Mo., 23, week.
N. C. Goodwin: N. Y. City 23, week, Boston 30, week.
On the Rio Grande: Worcester, Mass., 26-8, N. Y., Peck's Bad Boy Co.: Northampton, Mass., June 8.
Patti Rosa: Hoboken 23, week.
P. F. Baker: Buffalo 23, week, Rochester 30, week, Syracuse June 6, week, N. Y. City 13, week.
Rhea: Butte City, Mont., 23, week, Portland 30, week.
Richard Mansfield: N. Y. City 30.
Rag Baby Co.: San Francisco 9, three weeks, Oakland 30-1, San Jose June 1, Sacramento 2, Denver 6, week.
Roland Reed: Denver 23, week, Leadville 30-June 1, Pueblo 2-3, Colorado Springs 4, Omaha, Neb., 13.
Robert McWade: Brooklyn, E. D., 30, week, Tarrytown, N. Y., June 6.
Rosina Vokes Co.: Philadelphia 16, two weeks. Baltimore 30, week.
Rose Coghlan: Jersey City 26-8, N. Y. City 30, week.
Ring of Iron Co.: Troy 23, week.
Sarah Bernhardt: San Francisco 16, two weeks, Denver June 2-4, Des Moines, Ia., 6, Davenport 7, Milwaukee 9, Detroit 10.
Stranglers of Paris: Lynchburg, Va., 26, Norfolk 27-8.
Shadow Detective Co.: Brooklyn 23, week.
Streets of New York: Newark 23, week, N. Y. City 30, week, Boston June 6, week.
Stuart's Theatre Co.: Winona, Minn., 23, week, Chippewa Falls 30, week.
Sheehan and Coyne Co.: Davenport, Ia., 28.
T. J. Farron: Belleville 26, Ottawa 27-8, Buffalo June 25.
Tony Hart: Boston 23, week.
Tavernier Co.: Marshall, Mich., 23, week.
Trelegan-Seward Co.: Hornellsville, N. Y., 23, week, Wellsville 30-1.
Under the Gaslight Co. (Turner's): Reading, Pa., 26-8, N. Y. City 30, week, Boston June 6, week.
Ullie Akerstrom: Worcester, Mass., 23, week, Taunton 30, week, Fitchburg June 6, week.
Wallack's Co: N. Y. City 16, two weeks.
Waite Comedy Co.: Kalamazoo, Mich., 23, week, Elkhart, Ind., 30, week.
We, Us & Co.: Chicago 23, week.

OPERA AND CONCERT COMPANIES.

Amy Gordon Opera Co.: Lancaster 23, week, Pottsville 30, week.
Alpine Choir: Northampton, Mass., 26.
Bensberg Opera Co.: Fort Madison, Ia., 26, Mount Pleasant 27, Ottumwa 28, Monmouth, Ill., 30, Champaign 31, Danville June 1, Lafayette, Ind., 2, Peru 3, Marion 4.
Bennett-Moulton Opera Co.: New Britain, Ct., 16, week.
Bennett Opera Co.: Massillon, O., 27-8.
Carleton Opera Co.: Winona, Minn., 26, Lacrosse 27-8, Milwaukee 30, week, Buffalo June 6, week.
Duff's Opera Co.: N. Y. City April 11—indefinite.
Carleton Opera Co.: Winona, Minn., 26, Lacrosse, Wis., 27-8, Milwaukee 29, week.
Gilmore's Band: Scranton, Pa., 26, Wilkesbarre 27, Reading 28.
Golden Opera Co.: E. Saginaw, Mich., 23, week, Flint 30, week, Port Huron June 6, week.
Hamersly Opera Co.: Lynchburg, Va., 23, week.
Wilson Day Co.: Peterboro, Ont., 30, week, Belleville June 6, two weeks.
Kimball Opera Co.: Rochester 23, week, Buffalo 30, week.
Montague-Turner Co.: Albion, N. Y., 26.
McCaull's Summer Co: Baltimore May 2, eight weeks.
National Opera Co.: St. Louis 25-31, Louisville June 1-4, Minneapolis and St. Paul 6, week, N. Y. City 20.
Noss Family: Bridgeton, N. J., 26, Mauricetown 27, Dennisville 29, Cape May 30, May's Landing 31, Hammonton Junction June 1, Atlantic City 2, Egg Harbor 3, Winslow 4, Toms River 6.
Starr Opera Co.: Brooklyn—indefinite season.
Stetson's Opera Co.: Boston April 11, six weeks.
Thalia Opera Co.: Omaha 27-8.
Wilbur Opera Co.: Cleveland 23, three weeks.

MINSTREL COMPANIES.

Baird's: Portland, Ore., June 13.
Daniels': Washington 23, week.
Dockstader's: Brooklyn 23, week, Washington 30, week.
Haverly's: Chicago 23, three weeks.
Hicks': N. Y. City 23, week.
McNish, Johnson and Slavin's: St. Paul 26-8, Dubuque, Ia., 31.
Wilson-Rankin: Louisville June 6, week.

VARIETY COMPANIES.

All-Star Specialty Co.: Columbus, Ind., 26, Seymour 27, Louisville 30, week, Cincinnati June 6, week, Evansville 13, week.

AUSTRALIAN NOVELTY CO.: New Haven 23, week.
ANDY HOBBES' CO.: Albany 23, week.
GUS HILL'S CO.: N. Y. City 23 two weeks.
HALLEN-HART CO.: Kansas City 23, week, Chicago 30, week.
IDA SIDNONS: Rochester 23, week.
LILLY CLAY'S CO.: Chicago 16, two weeks, Newark 30, week, N. Y. City June 6, two weeks.
NIGHT OWLS: Washington 23, week, Philadelphia 30, week.

MISCELLANEOUS.

BENTOL'S EQUESCURRICULUM: Malone, N. Y., 30-June 1.
HERRMANN: Boston 23, week.
KELLAR: Philadelphia 23, week, Boston 30, week.

CIRCUSES.

ADAM FOREPAUGH'S: Grands Rapids, Mich., 26, Ionia 27, Lansing 28, Detroit 30, Pontiac 31, Port Huron June 1, Flint 2, Bay City 3, E. Saginaw 4, Muskegon 6, Big Rapids 7, St. Louis 8, Oswego 9, Ann Arbor 10, Toledo 11.
BARRETT'S: Sedalia, Mo., 26, Independence 27, Kansas City 28, Topeka, Kas., 30, Lawrence 31, Ottawa June 1, Chanute 2.
BARNUM'S: Paterson, N. J., 30, Poughkeepsie, N. Y., June 3, Providence 16.
DORIS': Bradford, Pa., 26, Olean, N. Y., 27.
F. A. ROBBINS': Westboro, Mass., 26, Natick 27, Milford 28, Franklin 30, Attleboro 31, Plymouth June 1, Quincy 2, Stoughton 3, Clinton 4.
IRWIN'S: Utica 23, week. Schenectady 30-June 1, Cohoes 2-4, Albany 16, week.
MILLER-STOWE: Meadville, Pa., 25-6.
SELLS BROTHERS': Jackson, Mich., June 14.
SOLOMON'S WILD WEST: Foxboro, Mass., 25-6, Walpole 27-8, Dedham 30, week.
WALLACE'S: Bucyrus, O., 26, Massillon 28, New Philadelphia 30, Leetonia 31, Beaver Falls, Pa., June 1.

Hamlet on the French Stage.

The dramatic world in Paris has been enjoying, during the Winter, something like a Shakespeare boom. In October last, Hamlet was produced at the Francais in an exceptionally imposing manner, and has held the stage at intervals ever since. Only a few weeks ago a grand banquet was held, under the auspices of many literary notables, French, English and American, to congratulate the artists on the success of their Shakespeare season. The cut which we publish this week, presenting the noted artist, Mounet Sully, in his Hamlet robes, and Mlle. Reichemberg as Ophelia, serves as a fitting introduction for some description of the performance, in which we merely summarize the remarks of Francisque Sarcey, the keen but genial critic of the Monday *Temps*.

The production of Hamlet on "a scale of unexampled splendor" had long been a hobby of the late director of the Comedie Francaise, M. Perrin. It was already in preparation when his death left it as a sort of inheritance to his successor, Jules Claretie, who has only carried out the original plans in the present series of performances. The care and expense lavished on the work, the long-continued and minute rehearsals, and the richness of costume and accessories, have been almost unprecedented even in that liberal and careful administration, the management of the Theatre Français.

On the matter of expense and *mise en scene* Sarcey frees his mind in terms both copious and vigorous. He does not blame Claretie for piously carrying out the intentions of his lamented predecessor, but he earnestly expresses the wish that "once," as the French proverb has it, may "not be custom," and that the theatre may henceforth return to a more normal and reasonable scale of outlay in accessories. The whole production is said to have cost upward of $25,000, a great part of which he deems, in any real artistic sense, wasted. "Three quarters of it," he says, went "to show us a train of courtiers ranged about the King's throne," and the King's robe, in especial, which cost $1,000, rivalled in splendor Bernhardt's famous dress in Theodora.

As regards the work itself, M. Sarcey's comment would probably excite much dissent among English-speaking critics, but his remarks are frank, incisive, suggestive and sometimes quaint, if not funny. He alludes to the fact that Claretie has always had, like all our cotemporaries, the Shakespeare *superstition*. He not only thinks him one of the greatest poets and strongest playwrights of all times—in this everyone agrees—but he likewise believes his creations the thing to please a French audience. He is one of the men who think it quite natural to see an English audience yawn through a translation of Polyeucte, and cast scorn on our idiotic emotion over so dull a tragedy, but would be astonished to hear that a theatre full of Frenchmen may feel more surprise than pleasure at the maunderings of Hamlet. Our skulls are not built on the same pattern. The beautiful is always the beautiful, but its appreciation varies with differing temperament and cast of mind.

On this point five or six different trials might have opened the eyes of the most hardened Shakespeareans. Othello failed completely at the Odeon; and Midsummer Night's Dream, though exquisitely staged, and set off by Mendelssohn's music, with one of the best orchestras in Paris, made a dreary *fiasco*. At the Porte St. Martin, Hamlet, spite of rich mounting, and the prestige of Sarah Bernhardt, who made a delightful Ophelia, failed to catch the public taste. Macbeth alone has always been successful. But Macbeth is the most French of all Shakespeare's tragedies,

"Observe, I am not blaming Shakespeare for not having written to suit French taste; I am not quite so silly as that. It is our own fault, clearly, that we can not get out of ourselves and abstract from our own habits of thought sufficiently for the full appreciation of an exotic master-piece. I do my best, but I can't help myself; I am all French in the one regard that I cannot find pleasure in things which bore me.

"As to Hamlet, you see, do as I may, I cannot manage to like it. I speak frankly, at the risk of a hissing. It is all well enough in the reading. I am not so devoid of intelligence or literary taste as not to feel, even through the veil of the translation, the vast merit of certain passages, and be thrilled by the melancholy grandeur of some of the scenes. But at the theatre I am one of the audience, no more, no less. Well—!

"Of course I am speaking only for myself, and giving my own impressions. I have not the presumption to claim to voice everyone's notions. But in these columns I am asked for my own opinion, and not that of other people.

"At the theatre, then, I fairly confess I don't understand Hamlet. I don't know what he is, nor what he would be at. Is he really mad, or only shamming? Or, feigning madness, has he got caught in his own toils, acting madness one moment, a real lunatic the next, with no clear demarcation line for the spectator's eye between the lunatic and the actor? I really don't know, and I don't believe anyone else knows either. Mounet Sully, I see, has no doubt in the premises. He goes boldly to work and plays Hamlet as a kind of Brutus, who wears insanity only as a mask while he waits for his chance to strike. But if this be the right reading, I miss the sense and scope of many scenes, and am left floating in helpless doubt and uncertainty."

Every commentator, Sarcey finds, has his own theory, and almost every one flatly contradicts all the others. One declares that Goethe's famous exegesis is radically false, and Hamlet's character the simplest and most explicable thing in the world. Laveleye in the *Revue Bleue* explains him as simply a pessimist, and from this point of view finds everything as clear as crystal.

"But," the critic goes on, "when a character admits so many explanations, it evidently *is not* a very clear one. At the theatre, moreover, I have neither time nor taste for so much thinking. To be interested in the character I must see it at a glance; it is desperately uncomfortable to plod on for three hours, feeling my way in the dark. I repeat, we know neither what Hamlet is nor what he would be at. Why does he so long put off an act of vengeance in itself so easy? We may fancy sundry good excuses, but why, then, in the closet scene, does he stab the tapestry with intent to slay the King? If it really had been he, instead of the old donkey, Polonius, would the play have come to an end then and there, I wonder?"

The "butchery" with which, at the Français, as in most of our own theatres, the piece closes, he thinks "anything but refreshing," and concludes that spite of all his efforts to admire the construction of the scene, he should, but for the prestige of Shakespeare's name, consider it at once puerile and monstrous.

Neither does he appreciate the skill and pains lavished on the duel, which took a fortnight's rehearsal, and would have taken more but that Mounet and Duflos were already trained fencers. It is ingenious certainly to have the sly Laertes play a close and cautious defence to Hamlet's frank and impetuous attack, leaving the latter to spit himself on his adversary's point. But nearly all this finesse he thinks is quite wasted on an audience which of necessity is intent mainly on the dialogue and situation.

And here again the critic launches into a tirade against pedantic detail in staging, such as the absurd minuteness of sending a special messenger to Nuremberg (why exactly to Nuremberg) to copy the exact model of the gravediggers' spades! Still worse is the futile device of the ghost-scene, where, in order to give the audience the "stupid and brutal pleasure of seeing an actor, smeared with white, under the blaze of the electric light," the management spoils what Sarcey considers perhaps the most beautiful scene of the play. "For what," he says, "is its primordial interest?" Clearly, not the apparition, but the dispute between mother and son. The scene would be essentially as good without any speech at all. Two or three lines from Hamlet's mouth would hint his perception of a phantom which, after all, is merely his subjective thought, made visible to the spectator only in deference to the greater sensitiveness of the eye as compared with the ear. For this slight gain, "an effect which we can get at Robert Houdin's or the next fair-booth, we sacrifice what we can get nowhere but at the Comédie—emotions of terror, anger and pity expressed in the noble numbers of a great poet by powerful actors, and shorn of their effect for want of that play of gesture and feature which alone can fitly enforce and illustrate them." As for theatrical verisimilitude, what sense, he asks, is there in seeing two people sitting down to discuss serious matters on a pitch dark stage, much as if they would say to the ghost: "Come on old fellow; don't be shy! We are sitting here darkling so as to be nicely scared whenever you choose to turn up!"

When he gets down to his comment on the individual artists, Sarcey gives them one and all a sound rating, and declaims against an abuse which has got foothold in all the Parisian theatres, and of which we have lately had some illustrations in the Bernhardt engagement in New York. This is the now prevalent habit of speaking fast and in low or medium tones, partly in the attempt at realism, in affectation of simplicity, or perhaps, as in the play-scene, to lend by contrast greater eclat to Hamlet's splendid explosion of hysteric triumph at the end of the act. For people in the balcony stalls, he declares, there were whole scenes where they hardly heard anything of Worms' lines; Coquelin is usually a model of clear, precise diction; but some of his cues were utterly inaudible. And as to Hamlet, he solemnly avers that during the first three acts he heard not one line in ten of the role. The corridors in the entr'acts were vocal with a general howl of remonstrance, "We can't hear!" On going out he questioned an old lady who sat a few seats off, and got a sharp and witty reply. "Really, dear sir," she said, "I blush to tell you that I knew, beforehand, nothing about Hamlet. So, you see, I am still in the dark as to what it's all about; for of all that was said I heard only M. Maubant. As a pantomime, however, it certainly is a very pretty pantomime."

Setting aside this defect, however, the critic has only words of enthusiastic praise for Mounet Sully's interpretation of the title role, so picturesque and artistic that it seemed like an embodiment of Delacroix' famous picture. He plays it not merely as if he understood, but felt it. For years he has so identified himself with the part that he speaks, acts and lives Hamlet. When he acts it he utterly surrenders his own personality, and the same fixed idea besets him and dwells in him in all the walks of his private life. He does not play the character; he *is* Hamlet. His picturesque and dignified personality lends force to the illusion, "for, after all," cries the critic, in a burst of quaint enthusiasm, "he is a prince from head to foot, and if to-morrow's papers should announce that he had had himself proclaimed King of Denmark, it would cause me but mild surprise!"

It must have gone to Sarcey's heart to speak with less than eulogy of his favorite artist, the arch, sweet and refined Mlle. Reichemberg, whom he has so steadily backed for years past, until, largely by his influence, no doubt, she has been admitted to a "full share" (*part entiere*) in the theatrical receipts. But duty must be done. The part of Ophelia he thinks one of the most difficult known to the stage—a vaporous, impalpable sketch, "a sort of *dame blanche*, passing before the spectator's eye in a ballad refrain," which belongs altogether to legend and never should issue from the moonlight into the glare of the footlights. Sarah Bernhardt rightly made of it a sort of fanciful apparition half descried through a vaporous veil of misty poesy and half heard in the sad monotony of its gentle but melancholy voice. In voice and bearing Reichemberg falls short of the requisites of the part. As the *ingenue* in the plays of Moliere or Scribe she is just perfection, but a trifle too definite for the airy poetry of the Shakespearean role. Like most of the others, too, her ordinarily clear diction was veiled and indistinct.

Among the few artists who give their lines distinctly, the famous dean of the Societaires, Got, stands preeminent. His Polonius seems to have been wonderfully good, though Sarcey doubts the justice of his choice in electing to make him "an extravagant and pompous old donkey," instead of the really sensible but rather pedantic old fellow which some critics have considered him.

We shall ask no excuse for presenting so extended a comment on a production which took place eight months ago. The value and dignity of the work itself, and the authority of the writer, give to his review a perennial rather than a merely temporary interest. We should be glad to think that our summary may perhaps draw the attention of thoughtful playgoers in America to the writings of this admirable critic, enlightened as they are with careful thought, keen and delicate observation, and a style at once lucid and brilliant.

MANAGERS' DIRECTORY.

The following are the leading Places of Amusement, Hotels, etc., in the cities and towns alphabetically arranged below.

ARKANSAS, LOUISIANA, TEXAS.
1887—LONE STAR CIRCUIT—1888
Now booking for Little Rock, Pine Bluff, Fort Smith, Hot Springs, Tyler, Denison, Texarkana, Palestine, McKinney, Fort Worth, Dallas, Waco, Brenham, Bryan, Austin, San Antonio, Houston, Galveston, Beaumont, Lake Charles.
First-class attractions wishing dates apply at once to
H. GREENWALL & SON,
Galveston, Texas,
(Until May 1, after that time H. S. Taylor, 23 E. 14th St., New York City). Season of 1886-87 has been one of the best Texas has ever had. All good companies played to capacity of houses.
TEXAS IS BOOMING!

BUTLER, PA.
BUTLER OPERA HOUSE.
Now booking first-class attractions for seasons 1887-88. Special attractions wanted for weeks of Sept. 12 and Dec. 26. For time and terms address
I. J. McCANDLESS, Manager.

CATSKILL, N. Y.
NEW OPERA HOUSE.
Just completed. All new scenery. Ground floor. Seating capacity 900; opera chairs. Stage 36x60. Ample dressing-rooms. Three working traps Open March 17, 1887. Population and vicinity, 9,000 Only first-class attractions wanted Address KORTZ, LAMPMAN & CO., or H. S. Taylor, 23 E. 14th street, New York.

DANVILLE, VA.
ACADEMY OF MUSIC.
This beautiful house elaborately finished in frescoing and ornamental painting and supplied with scenery from the studio of Sosman and Landis, sufficient for most any play; having 956 seats, of Kane's latest improved folding chairs; desires to book first-class companies on percentage. Dates open after April 1. Address
J. M. NEAL,
President Academy of Music, Danville, Va

FLATONIA, TEXAS.
NEW OPERA HOUSE.
Seats 400. W. WILLEFORD, Manager.

FORT WORTH, TEXAS.
FORT WORTH OPERA HOUSE.
Population 30,000. Seating capacity 1,200.
THE BEST SHOW TOWN IN THE STATE.
Managers of first-class attractions desiring dates and terms will please apply direct to
GEORGE H. DASHWOOD, Manager.

HENDERSON TEX,
PETTY'S OPERA HOUSE,
Is open for engagements for 1887-88. The fittings and furniture new and complete. Capacity, 1350 seating. Population, 2,500. First-class entertainments well patronized. Will rent or share with first-class companies.
F. W. PETTY, Proprietor.

HUNTSVILLE, TEXAS.
HENRY OPERA HOUSE.
Seats 500. Share or rent. JOHN HENRY, Manager.

LARNED, KANSAS. New Opera House. Seating capacity 800. Has all the appointments of a first-class theatre. Midway between Kansas City and Denver. One night saved by stopping. Wanted—best attractions only. MARTIN & FREELAND, Mgrs.

MOUNT VERNON, OHIO. Woodward Opera House. Complete scenery, opera chairs, seats 900. Now booking first-class attractions only for season 1887-88. Rent or share. No ten-cent companies need apply. Address
L. G. HUNT, Manager, Mt. Vernon, O.

MALONE, N. Y.
HOWARD OPERA HOUSE.
FERGUSON & MERITT.....Lessees and Managers.
The only first-class Theatre in town. Full stock of scenery, folding opera chairs—everything complete.
NOW BOOKING FOR SEASON OF 1887-8.
WARNING—Managers desiring time will please address all communications in full as above, otherwise, by a recent ruling of the P. O. Department, all mail matter will be sent to the Dead-Letter Office.

MT. CLEMENS, MICH.
STANDARD OPERA HOUSE.
JOHN R. TRUFANT.....Manager
The Great Health Resort of the North. City's population, 5,000: transient, 500 to 2,000; size of house, 60x22; stage, 60x40; 20 sets scenery, full and complete; seating capacity, 1,000; folding chairs
ONLY OPERA HOUSE IN CITY.
I want good attractions, such as dramatic company with band, comic opera, minstrel and strong variety show; will play on sharing terms only, which will be liberal to all strong drawing cos. I have open time in April, May, June and July. All companies who come here will have big houses, as there will be two or three thousand visitors here—and no other place of amusement in the city. Address
JOHN R. TRUFANT, Mt. Clemens, Mich.

NORTH EAST, ERIE CO., PA.
SHORT'S OPERA HOUSE.
Just completed; seats 750; folding chairs; lighted and heated by gas; full set scenery. Population in radius of one mile 4,000. Wanted, good attraction once a week.
T. W. McCREARY, Manager.

OSKALOOSA, IOWA.
MASONIC OPERA HOUSE.
BEECHLER AND EMERICK.....Managers.
On ground floor. This house, burned Dec. 21, 1886, will be entirely remodeled and completed early in August, and will be first-class in all its appointments. Stage 30x60; 8 dressing-rooms. Seating 1,000; 4 boxes. Electric light; steam heat. None but first-class attractions played. For open time address H. S. Taylor, 23 E. 14th street, New York, or G. N. Beechler, 122 E 1st ave., Oskaloosa, Ia.

PHILADELPHIA, PA. First-class Board and rooms, $1 to $1.25. Fires and bath-room.
Mrs. A. S. MORGAN, 251 S. 8th street.

SHAMOKIN, PA. Population 29,000.
G. A. R OPERA HOUSE.
This house, built by the Grand Army, will be completed Sept. 20. Will seat 1,400, with standing-room for 500 more. Improved opera-chairs. Twenty complete sets scenery. Stage 65x40; opening 36 feet in width. Steam heat; electric light. First-class companies will be played on shares only Address J. F. OSLER, Manager.
Or H. S. TAYLOR, 23 East 14th street, New York.

ROCHESTER, MINNESOTA.
PALACE OPERA HOUSE.
Ground floor. Seats 800. GEO. W. ROOT, Mgr.

TOPEKA, KANSAS.
GRAND OPERA HOUSE.
First-class in all its appointments.
ONLY THEATRE ON THE GROUND FLOOR
Will not play any low-priced companies. All the leading attractions play at the Grand Opera House. For time and terms address J. M. BARRON, Manager Royal Oak, Talbot Co., Md.

TAMAQUA, SCHUYLKILL CO., PA.
ALLEN'S OPERA HOUSE.
New, convenient, complete. L. H. ALLEN, Manager.

WAPAKONETA, OHIO First-class attractions wanted for Timmermeister's New Opera House. Play one attraction a week. Good show town Seating capacity 800. Population 5,000 Centre of Auglaize Co. Oil Field. WILL. TIMMERMEISTER, Manager.

ALICE COLEMAN, Soubrette and Cornet Soloist. Open for season '87-8. Address J. Alex. Brown, Dramatic Agent, 64 East 14th street, or Carlisle, Pa.

ALFA PERRY.
H. D. BYERS.
Re-engaged with Joseph Murphy, season 1886-7.

BOSTON COMEDY CO., H. Price Webber, manager. Eleventh season. Organized May 24, 1874. Permanent address, Augusta, Me., or 262 Washington street, Boston, Mass.

EUGENE JEPSON.
Address MIRROR.

F. CHIPPENDALE,
First Old Men and Character Parts.
Address A. O. O. F., 1227 Broadway, N. Y.

KENNETH LEE. Engaged by Mrs. Langtry. Fifth Avenue Theatre.
Address Simmonds and Brown.

LIZZIE ANDERSON. First Old Women. At Liberty. Address
No. 6 Garland street, Boston, Mass., or agents.

MARIE HILFORDE. Late Nance in White Slave Company. Disengaged.
Address MIRROR or Agents.

MISS ADELINE STANHOPE.
Lyceum Theatre, New York.
Address MIRROR.

MR. BENJ. MAGINLEY.
With May Blossom Company.

MISS NINA LANSING. Leads, juveniles, heavies, characters, old women.
Permanent address, MIRROR office.

MISS STELLA REES.
Leading business. Disengaged 1887-8.
Address MIRROR.

MR. NELSON WHEATCROFT.
With Robert Mantell, season 1886-7.
Address care Simmonds & Brown.

MR. FREDERIC DARRELL.
Tenor and Juveniles.
Address care MIRROR.

MISS ANNIE WOOD. At liberty for Eccentric and Comedy Old Women.
Address Simmonds and Brown.

MISS ADELAIDE CHERIE.
Address MIRROR.

MAE BRUCE.
Prima Donna Soprano.
Address MIRROR.

MR. JAMES L. CARHART.
First Old Men.
With Madame Modjeska, season 1886-7.

MR. CORNELIUS MATHEWS.
Dramatic Author.
Address MIRROR.

MR. G. D. CHAPLIN.
Address 245 W. 11th street, New York.

MISS JOSEPHA CROWELL. With Messenger from Jarvis Section co.
Address 107 Shawmut avenue, Boston, Mass.

OSCAR EAGLE. Re-engaged as special support to Miss Helene Adell.
Season 1886-7.

SOPHIE LINGWOOD. On tour in England. Priscilla Privelt in Dorothy.
Address MIRROR.

THEO. W. COTTY.
Advance Agent. At Liberty.
Address MIRROR.

THEO. BENDIX. Musical Director. Corinne Opera company.
Address 2240 Fitzwater street, Philadelphia.

W. W. ALLEN.
Character, Comedy and Dialect. At liberty. Simmonds and Brown.

WALTER OWEN. Leading support to Lillian Lewis, Claude Melnotte, Armand Duval, George Duhamel, etc. At liberty for next season. Address MIRROR.

W. H. WHEDON.
Heavies. At liberty after April 25.
Address MIRROR.

STILL IN THE LEAD!
Sosman & Landis
SCENIC STUDIO,
236 and 238 S. Clinton Street,
CHICAGO, ILLINOIS.
The Largest and Best Equipped in the United States.
Everybody pronounces our scenery the brightest, handsomest and most realistic they see.
To accommodate our increasing Eastern trade, we have opened an office at No. 11 East 14th street, New York, in charge of Mr. H. C. Barrow, who has long been identified with us, and has had large experience in this class of work. He will personally visit anyone desiring work in our line and give ideas for constructing stages, etc., that will save owners a great deal of money. Don't fail to get our estimates.

A Skin of Beauty is a Joy Forever
DR. FELIX GOURAUD'S
ORIENTAL CREAM, OR MAGICAL BEAUTIFIER,
PURIFIES As well as Beautifies the skin. No other cosmetic will do it.

Removes Tan, Pimples, Freckles, Moth-Patches, Rash and Skin Diseases, and every blemish on beauty, and defies detection. It has stood the test of thirty years, and is so harmless we taste it to be sure the preparation is properly made. Accept no counterfeit of similar name. The distinguished Dr. L. A. Sayer said to a lady of the *haut-ton* (a patient): *"As you ladies will use them, I recommend 'Gouraud's Cream' as the least harmful of all the Skin preparations."* One bottle will last six months, using it every day. Also Poudre Subtile, removes superfluous hair without injury to the skin.
FERD. T. HOPKINS, Manager, 48 Bond street, New York.
For sale by all Druggists and Fancy Goods Dealers throughout the U. S., Canadas and Europe. Also found in N. Y. City at R. H. Macy's, Stern's, Ehrich's, Ridley's and other Fancy Goods Dealers. Beware of base imitations. $1,000 Reward for arrest and proof of any one selling the same.

Spring and Summer Styles
NOW READY.

Our Stock is completed for this season, comprising everything for Gentlemen's Wear, and is now open for your inspection.
J.B.DOBLIN & Co.
TAILORS AND IMPORTERS,
134 Bowery.
Samples and self-measurement chart mailed on application.

A New Invention in Wigs.

Our New Character Wigs have no bands sewed across the front, and do not crack like every other expensive make. Our Grease Paints, the only ones sustaining the thorough test of an expert analytical chemist at the trial instituted by THE NEW YORK MIRROR in 1886, are the very best in the market, and will be mailed, post free, to every part of the United States on receipt of price, as follows: Flesh Color, full stick, 35c. each; Lining Color, full stick, 50c. each.
HELMER & LEITZ
WIG-MAKERS.
125 4th Ave., N. Y.

F. ROEMER,
Successor to A. ROEMER & SON,
The Largest Historical
Costumer & Armorer
in America.

Also costumer for all the principal theatres: Fifth Avenue Theatre, Grand Opera House, Star Theatre, Madison Square Theatre, Niblo's Garden Theatre New Park Theatre, People's Theatre, Fourteenth Street Theatre.
No. 8 UNION SQUARE, NEW YORK.

C. BREHM
Historical, Theatrical and Ball
COSTUMER.
118 4th ave., cor. 12th st., New York
Having largely added to the stock of costumes of A. J. COLE & CO. and T. W. LANOUETTE, we have now on hand the largest and most complete establishment of Historical, Theatrical, Ball and Fancy costumes in the United States. Entire wardrobes made up to order. Managers, Ladies and Gentlemen of the profession, will do well to examine our prices before going elsewhere. We furnish estimates and costumes at short notice, our prices are moderate, and style and workmanship will give full satisfaction. The largest stock of Evening Dresses, Dominos, Armors, Jewelry and Swords on Hand. Amateur Theatricals a specialty. We refer to the Amaranth, Kemble, Hawthorne, Bulwer, Rival, Amateur League, Yorick, Booth, Phœnix Lyceum Mistletoe, Fenelon, Roscius, Arcadian, Friendship, Young Men's Hebrew Association, and all the leading Literary, Church and Dramatic societies of this city, Brooklyn, Jersey City, Newark, Newburg and this vicinity. Costumes for Amateurs sent to all parts of the United States. The Ladies' Department is under the management of Mme. Katie Brehm, so favorably known for the past ten years at M. Lanouette's and A. J. Cole & Co.

THE EAVES
COSTUME COMPANY
THE OLD STAND.
63 EAST 13TH STREET, NEW YORK
TELEPHONE CALL, 687 21ST ST.
Defy competition in price, style or workmanship. Managers and the profession generally will find it to their interest to get estimates from this old and reliable house. New wardrobes made up either for sale or hire. The largest stock of Armors, Theatrical and Operatic costumes in the United States always on hand.

HAWTHORNE
COSTUMER.
4 East 20th Street, New York.

DIAMONDS
A SPECIALTY.
Fine Watches, Rich Jewelry
BENEDICT BROTHERS,
ONLY STORE, 171 BROADWAY,
Corner Cortlandt Street, New York.

1887 SEASON. 1888
RICHARDSON & FOOS
THEATRICAL
PRINTERS & ENGRAVERS.
112 Fourth Ave., New York City.
GEORGE PATTERSON, - - Sole Proprietor
MOST COMPLETE SHOW-PRINTING HOUSE IN THE WORLD. NONE BUT THE BEST ARTISTS ENGAGED.
FIRST-CLASS WORK ONLY
at reasonable prices. Estimates cheerfully given.

THE RESORT OF THE PROFESSION
EUGENE BREHM.
10 Union Square, New York.
The choicest refreshments always on hand.
ALSO NOTARY PUBLIC.

COPYING.
MRS. H. A. RICHARDSON.
THEATRICAL COPYIST AND TYPE-WRITER.
33 East 19th street (bet. B'way and 4th ave.)

THE LITTLE TYCOON.
Owned exclusively and copyrighted by WILLARD SPENSER, the author. His manager has the exclusive right to produce it until Jan. 1, 1889, under "personal license" that is "not transferable." Any infringement will be dealt with to the full extent of the law

London News and Gossip.

LONDON, May 12.

On Monday we all went a-Wild Westering. When I say "all," I merely mean a number variously estimated at from 10,000 to 30,000 These estimates being made by members of the press (some of whom had lunched heavily) probably varied in a direct ratio with the estimaters' powers of absoption as exercised at the inaugural function, which was by a large majority voted the most interesting item on the programme. Messrs. Cody and Salsbury's invitation-list on this occasion was probably the most extensive on record. In their desire to omit no one worthy of recognition they (or their agents) rather overdid the thing and gathered together in addition to all or nearly all the best people about town some thousands who never might could, would or should be recognized by anybody. So vast was the gang assembled that official routine was soon nowhere, and despite the utmost efforts of the Exhibition's attendants (who for the most part behaved nobly), the mob had it pretty much their own way long before the finish. Fortunately, an English mob is tolerably good-tempered as a rule. Otherwise there might have been some ugly rushes on Monday.

* * *

The opening ceremony included the offering up of a tremendously long prayer by Canon Farrar—after which Lord Ronald Gower babbled affably of "two nations united by a common language, a common spirit of commercial enterprise, and a common regard for all well-regulated liberty." To Lord Ronald, who is the Duke of Sutherland's little brother, succeeded Colonel H. S. Russell, who not only knows what to say, but how to say it. The Colonel went to work firmly but gently withal, and was not long in declaring the Exhibition "open," which under the circumstances seemed almost a work of supererogation. Madame Lilian Nordica (otherwise Lily Norton) now came forward, beamed brightly on the throng, and there and then gave off "The Star-Spangled Banner" in the American language and in right good style. After this we sang "Rule Brittania," and then everybody made the best of his or her way to the Wild West, and left the Exhibition to take care of itself.

* * *

It was during the struggles which subsequently ensued that I first fully realised how very large a detachment of the noble army of mummers had turned out to do honor to the occasion. They had come out single spies but in battalions. From Henry Irving to Pony Moore—from Ellen Terry to Dot Mario—*the* profession was there—I may say *all* there, complexions included. I know this, because in the rush for the boundless perayra the countenances of many lovely women were from time to time violently jammed against me, and left their traces on my coat-sleeve, my shoulder, or my hat, according to height. I had a high old time while it lasted, and would willingly repeat the experience to-morrow. But let that pass.

* * *

Of course I am not going to inflict upon MIRROR readers a description of the performance, but one or two notes must be set down to show the effect which this had on the spectators. You will, I dare say, be surprised to learn that the feeling among the professional section present was one very much akin to disappointment, and on all sides—from members of *the* profession, *bien entendu*, not the public—I heard auguries that there was, after all, "not much money in it." I do not altogether share this opinion; but after seeing the show as a whole, I think less nobly of it than I did at the Sunday rehearsal a fortnight ago. Frank Richmond, a picturesque gentleman with a magnificent voice, stood upon a rostrum in the centre of the arena and addressed the multitude with regard to the various items in the programme. Mr. Richmond was careful to point out that that the "effects" were not rehearsed, but came off according to chance and circumstances. I reckon this to be a fault rather than a good feature. By judicious stage management much better business might be done, and doubtless will be done presently, for Cody and Salsbury are too cute to throw away many chances.

* * *

Meanwhile, however much they may try they will not wipe out of Londoners' minds recollections of a home-grown show, unconscious comparison with which was probably the real reason for the feeling of disappointment which pervaded thd deadhead mind on Monday. I refer to the annual Military Tournament which is held (for the benefit of soldiers' orphans) at the Islington Agricultural Hall for a fortnight every Summer, and in which the pick of the British army contend in mimic strife (but bona-fide competitions) and witch the world of London with noble horsemanship all the time. Nevertheless, inasmuch as the Prince and Princess privately viewed the Wild West a week ago, and yesterday the Queen "commanded" a performance all to herself, I daresay Cody and Co. will have no reason to complain of lack of patronage. In this country, where Royalty leads fashion follows. Her Majesty was as affable as oil, and informed the Honorable William that she was delighted with all she had seen, was sorry she couldn't stay longer, and hoped to be able to come again soon. Little Annie Oakley was complimented by the Queen on the excellence of her shooting, and made a very pretty little curtsey before she scampered away. Nate Salsbury was subsequently "presented," and so was Red Shirt. Then the squaws were trotted out and the pappooses were inspected, and all ended happily.

* * *

The Lohengrin trouble at the Eden Theatre, Paris, has given one of our London managers an opportunity for bold advertisement, of which he has not been slow to avail himself. On the morning after the disburbances became known in London Henry J. Leslie, the enterprising lessee of the Prince of Wales' Theatre, wired to his Paris agent to interview M. Lamoureux at once with a view to bringing his entire company, principals, chorus, orchestra, etc., together with all scenery, properties and dresses, to London, in order to give six performances of Lohengrin at Her Majesy's Theatre, spread over a fortnight, terminating on May 28. Lamoureux was in exstacies and wired his joy. Early last Sunday morning he turned up in London and spent the day discussing with Leslie the necessary arrangements. Terms having been settled, Lamoureux left by the night mail for Paris, the only difficulties then in the way being that his artists were engaged to play in Paris and that he might not therefore be able to persuade them to come to London; and further that it might not be easy to get the scenery and properties over in time for the production next Monday evening, when it had been arranged the first performance should take place.

* * *

Everything, therefore, seemed to be going strong and well, when on Monday night Leslie received a telegram from Lamoureux expressing "mille regrets" because "il m'est impossible d'arranger l'affaire." Of course, as might readily have been foreseen, both manager and artists were afraid that by accepting the invitation they might, after what has just occurred, permanently stamp themselves as "Prussiens" in the eyes of the Parisian populace—a consummation which in their case was by no means devoutly to be wished. Whether Mr. Leslie foresaw this or not does not particularly matter. It is enough to know that he has been clever enough to procure the insertion in the *Times* of a long letter in which he fully explains all that had taken place in this connection, and that by mysterious association of ideas so well understood by champion advertisers still further attention has been directed to the already hugely successful production of Dorothy at the Prince of Wales' Theatre.

* * *

At this house yesterday afternoon was tried a rather novel experiment—videlicet, namely, that is to say, the "rendition" of Cellier's cantata, Gray's Elegy, by a comic opera company. Such an experience is, so far as I know, without prededent in this country, but the result has shown that the projector had good reason for the faith which was in him. The performance in question was the "inauguration" of a series of "musical afternoons" at which only choral and orchestral works are to be given. Save for a few extra instrumentalists the performers will be simply the members of the Dorothy company, who thus, as a well-known musical critic points out, put themselves on fair terms against the exigencies of a task more onerous than any to which they have been accustomed. The performance on Wednesday, conducted by Alfred Cellier in person, was on the whole very much more successful than could reasonably have been anticipated. The audience cordially recognized the merit of each artist and applauded with effusion the work, its author and its performers. To the company the preparation for this work has evidently been a labor of love. Whether there is any money for the management in these "musical afternoons" remains to be seen.

* * *

While the Prince of Wales audience on Wednesday afternoon fancied themselves more or less "far from the madding crowd's ignoble strife," according either to their familiarity with the poem then being musically interpreted, or their capacity for making believe, Gaiety matineers were differently occupied. Their occupation was to sit in judgment on a so-called original three-act farce entitled Blue Ribbons, for which Walter Browne and T. E. Soden were responsible. When stuff barely sufficient for one act—and poor stuff at that—is spread out into three acts, the result is not likely to be satisfactory. It was very much not so at the Gaiety on Wednesday afternoon. The plot of Blue Ribbons consists of a series of misunderstandings which are not so obvious but that they may be easily misunderstood—in which case the result is bad for all concerned. Drinkwater Dewlap, proprietor of the *Blue Ribbon Banner*, is a hen-pecked teetotaller who once in his life took a drop too much and placed himself in the power of his brother-in-law, who has blackmailed him ever since. In order to account to his wife for these constant drains on his purse Dewlap has invented for himself a dissolute twin brother, to whom he constantly has to send money. Dewlap is the proprietor of a thriving coffee-tavern at Putney, which by some unexplained means changes into a full-licensed public-house, and he, to his horror, is suddenly called upon to undertake the management of the same. Some misunderstandings with regard to a pretty barmaid and an unusually large quantity of unusually small talk fill up the tale of Act I. In Act II. everybody goes to the Putney public house. The waiter being discharged for drunkenness, Dewlap assumes that worthy's clothes and functions. The entire Dewlap menage turn up (in separate couples) as customers, and in order to explain away his resemblance to himself the unhappy proprietor pretends that he is the dissolute twin-brother of whom they have heard. Finally he is arrested on suspicion of having stolen his own champagne and cigars. This ends Act II. In Act III. Dewlap, still in waiter's clothes, is summarily ejected from his own house by order of his own wife, who supposes him to be the dissolute twin-brother. By and by he returns and manages to get into his own clothes, after which he explains and all is over.

* * *

The first act was as dull as ditchwater and went without a hand. The second was a trifle more lively and elicited a few laughs. The third was in effect mainly a rechauffée of that good old farce, Turn Him Out, and was in parts fairly amusing. The one merit of the whole was that, commencing at 2:30, and having a couple of long waits, it was over by 4:20.

* * *

L. Shine played Dewlap and worked hard upon bad material. Billee Barlow was very "fetching" as the barmaid. Messrs. George Honey, H. Akhurst and W. Shine were chiefly remarkable for their very excellent make-up. Cicely Richards played a comic servant splendidly, as is her wont. The title, Blue Ribbons, is due to the fact that Acts II. and III. take place upon the University boat-race day, when everybody sports "a bit of blue," which is mistaken by the temperance cranks for the distinguishing badge of their own order. As to the piece, as Sir Charles Coldstream remarked of Vesuvius, "there's nothing in it."

* * *

The performance of a new play called Vittoria Contarini at the Princess' on Wednesday morning was not the merriest of matinees. The piece had been based by A. W. Dubourg on a story of his own of the same name, written about twelve years ago, and it was produced by Laura Villiers, daughter of Edwin Villiers, sometime a light comedian at the Haymarket, and now for some years proprietor of the London Pavilion Music Hall at the top of the Haymarket. Notwithstanding the two attractions elsewhere there was a large audience, and a patient, considering the provocation given to it in the way of wordiness and irritating dilution of situation.

The period is 1866. The heroine, Miss Contarini, is an ordinary young lady of extraordinary ideas. She is the daughter of a noble house which has sworn to do its level best to drive the Austrian invaders out of Venice—instead of which she becomes mashed on a dashing Austrian officer for whose gore she at first craved because he had dared to kiss her as she came out of church. She even scorned, at that time, a really patriotic patriot, one Grimain, to whom she was betrothed, because he (G) didn't see his way, for State reasons, to tear the Austrian officer's heart out there and then. Anon, her young brother, Marco, a volcanic youth, challenges the Bold Kisser, and Vittoria goes alone to the officer's quarters to implore him not to kill her brother, but only to give him a little wound. Here she becomes mashed right away, and later, when her kindred and the Venetian populace generally arrange for a wholesale rising against their foreign foe, she (V.), in order to save the handsome Austrian, does all sorts of strange things—not only compromising her honor (a thing which is so prated about in stage-plays), but also involving the arrest of Contarini *père et fils*, her once betrothed Grimain, and all their co-conspirators. These are all condemned to die, and the Austrian mash, taking a leaf out of Vittoria's book, turns traitor to his country, and gets himself disliked for trying to set Vittoria's relations free. No go! Off they march to be shot, after an affectionate farewell with Vittoria, who threatens to go mad, when all of a sudden a Reprieve enters R. and Vittoria is given in marriage to this first-class Austrian colonel, who will, no doubt, later on, keep his carriage.

* * *

Miss Villiers played with much sweetness and pathos, sandwiched with something of crudity, as Vittoria. Brandon Thomas gained the favors of the house by his earnest and spirited acting as the shunted patriot-lover, Grimain, and a fine young fellow named Glen Wynne played the Austrian hero in a manner that indicated he would yet be of great service in the somewhat scanty ranks of *jeune premierism*.

* * *

Mr. Abbey's Mr. Abud has informed me that he has secured (for Mr. Abbey) our Albert Hall for the afternoons of June 4 and 11 for concerts wherein Patti will warble. Also Abud informs me that Mary Anderson (for whom my love is unabated) is doing tremendous business all along the road.

* * *

Last week I told you that Grace Hawthorne had got rid of the Olympic to Agnes Hewitt, and that perhaps also she would get out of her arrangements regarding the taking of the Princess'. Since then Miss Hawthorne has asked me to inform America through your columns that she has dropped the Olympic because she finds she "cannot do justice to two theatres," and that although she comes into possession of the Princess' on July 8, she will not produce Theodora there before the first week in October. Likewise that she (Miss H.) did well over the letting of the Olympic, for she received a good bonus for the unexpired term which runs to March 24, 1889.

* * *

The Gaiety Autumn burlesque is to be the subject of Esmeralda and will be written by Horace Mills and A. C. Torr. Mr. Mills is a Woolwich versifier of much facility, and Mr. Torr is not unknown to fame in another line of business—as Fred Leslie, baritone and burlesque actor. Hence A.-C.-Torr; don't you see?

* * *

The Demon, a play by Edward Rose, which was to have been done at Ealing last Saturday, was stopped by Charles Wyndham on the ground that it is an adaptation of La Flamboyaute, which he (C. W.) has bought up and had adapted under the title of The Blazer.

* * *

Theatrical fixtures for next week include the production of As Mr. Looking Glass, with which Mrs. Bernard-Beere starts business at the Opera Comique on Monday, and the revival of the Merchant of Venice at the Lyceum on the same night. GAWAIN.

The War on the Play-Pirates.

It is but natural that some of the local managers who play buccaneer companies should rise up to explain. But these instances are very rare. Manager W. J. Johnston, of Nashville, writes THE MIRROR as follows:

DEAR SIR:—In your issue of May 7 appears an article in reference to the production of The Phœnix at the Grand by the Nellie Free company, stating that the same was presented by consent of the manager of the Grand. This is a base fabrication, as he was not aware that it was being presented until after the third act, and he had every assurance that the company would not present a pirated play. In regard to a member of the company being ill, it is a fact that one of the ladies was taken very ill in the evening and her life despaired of, which is substantiated by the certificate of the attending physician.

The management of the Grand rented the house to the company for the week, and the understanding was that no pirated plays were to be produced. It has always been the policy, and will be, of the management of the Grand to protect companies playing with them to the utmost in their power. In regard to notice from Mr. Nobles, none was ever received by the manager.

The lameness of this explanation lies in the fact that the pirated plays were advertised in the local papers, and that the local management, even if such publication had not been made, could easily have detected the piracy of plays. Nashville is neither a village nor a town, but a rather large city, and it is tolerably certain that its managers are as well informed on present-day theatricals as those of Louisville, Indianapolis, or Memphis. There is not a manager in one of these latter cities that would plead ignorance of play-piracy; nor would a leading theatre in any one of them be rented to buccaneers. In his letter Manager Johnston might have run the gamut of the repertoire of this Free-and-easy Compston company. There may have been other pirated plays that lurked under new titles. THE MIRROR does not wish to score Manager Johnston more than he deserves, or to take issue with him further than he has offended. It believes it is right in pointing him out as a prominent manager who rented his theatre to a company presenting plays that were the property of other people. The "understanding that no pirated plays were to be presented" was rather easy-going in its way.

THE MIRROR'S New Orleans correspondent writes: "If Kentuck, by J. J. McCloskey, is a copyrighted play, you may set down Wright Huntington, Harry Webber and Percy Plunkett as play-pirates. They have been playing the piece at Faranta's, under the title A Trail of Blood; or, The Deadly Vendetta. Mr. Webber's connection with the affair aroused my suspicion. Al. Donnaud is manager of the company." Mr. Huntington has his say as follows: "Percy Plunkett, Al. Donnaud and myself have formed a syndicate known as the New Orleans Amusement Co., and have formed a stock company and leased Faranta's for the Summer. We shall from time to time make short forays," etc. There is no objection to a Summer season, even in New Orleans, where Old Sol is ruling with a red-hot sceptre just now. Mr. Huntington sends along a roster of the company, but is discreetly silent as to the repertoire. Probably this part of the business is in charge of Mr. Webber, who is an adept at twisting a title to adorn a copyrighted play.

W. W. McKeown, of Youngstown, O., has fallen in line with local managers who encourage play-piracy. The Sawtelle Comedy company appeared in his house during the week of May 9. Among its stealings were The Orange Girl; or, Saved from the Flames (The Phœnix), Monte Cristo, Trodden Down (Under Two Flags), Joshua Whitcomb and The Colleen Bawn. Here is a refreshing extract from the bill: "We have adopted the same principle as did the United States Government in the reduction of postage, and which gets more revenue from two cents a letter than was received when the postage was three cents a letter." This is a little rough on Uncle Sam. A correspondent writes that the performances of the Sawtelle company are something awful to look upon. The acting goes down to the zero of vileness.

Maude Atkinson, known as "Ten-Twenty Maude," has repeated week dates in several Western cities this season, always presenting a repertoire largely made up of stolen plays.

The "Trelegan-Seward Legitimate (?) Company," after meeting with poor business in Elmira, N. Y., all last week at Smith's Opera House, were about to leave for Hornellsville when the Chemung County sheriff seized their musical instruments and some "props" in payment of two hotel bills. At last accounts the company were still tarrying in Elmira, awaiting a remittance from C. H. Warn, the manager, who is ahead. Warn is very brazen in his piracy. He told THE MIRROR correspondent that the copyright of Hazel Kirke had been outlawed and that any one had a right to produce it. He also said that his company had been giving Milton Nobles' Phœnix for some time, and would have given the same piece in Elmira had local manager Smith not objected. Mr. Smith is not wholly to blame in this affair, writes the correspondent, as the booking was made by Wagner and Reis, to whose circuit the house belongs. They not only play the company here, but carry it through the entire circuit. Manager Reis was in Elmira the night Hazel Kirke was presented.

In a letter to THE MIRROR, M. V. Cheesebro, manager of the Malone (N. Y.) Opera House, gives his version of the attempt to present The Black Crook in that town. The company was under the management of T. C. Howard, and all parties to the fraud, innocent and otherwise, were enjoined. It will be noticed that Mr. Cheesebro says the play was changed to The Magic Talisman. Were not the Crook and the Talisman identical? The change savors rather strongly of belaboring his Satanic Majesty around the traditional stump. However, here is Mr. Cheesebro's story:

Editor New York Mirror:

DEAR SIR:—I saw an item in your last issue about the Black Crook trouble here. I will endeavor to explain. I have been in the business here for fifteen years, and never did any one an injury except in defending myself. I am manager of the Malone Opera House. T. C. Howard, manager of a Black Crook company, wired me for a date. I never had been forbidden by any one from letting it be played, so I booked it. The item in your paper says that the Howard Opera House managers refused to book the Crook. They never had the chance. I have the only telegram that came asking for a date. G. Kahn, manager for the Kiralfys, wired me asking on what date the Crook was booked. I told him May 12. I then became suspicous, and the day I put my tickets on sale the Sheriff served injunctions on the owner of the Opera House, J. S. Amsden, and the ticket-seller, J. E. Barry. I then wired Howard, telling him I had been forbidden to play The Black Crook. He came on that night, employed the best lawyer in town and changed the play to The Magic Talisman; got out bills to that effect, and opened to a good house and pleased everybody. Mr. Howard, the manager, came out just before the last act, and told the audience why he didn't play The Black Crook, but made no remarks against the other house.

John Negrotto was one of the earliest play-pirates in the field, and he continues to-day as one of the boldest. Some time ago Frank L. Murray, ahead of Andrews' Michael Strogoff company, ran across Negrotto on his stamping-ground, Illinois and Iowa. Mr. Murray had a conversation with the fellow, in which he unblushingly discussed his own piracy. "I would add Michael Strogoff to my repertoire," said he, "but, you see, we can't fake up any kind of Russian scenery in the little theatres out here. I have done The Silver King with eight people, and I think, if pushed hard, I could do it with six." Negrotto was the first man to steal Louis Aldrich's My Partner. Lights o' London and The Banker's Daughter are among other of his appropriations.

The suit of C. L. Andrews against W. H. Lytell *in re* Michael Strogoff will shortly be tried in Detroit. "Lytell," said Mr. Murray, "has claimed that his was not the version of Strogoff presented by the Andrews company; but we are armed with the confession of the man who made the stolen copy."

A correspondent writes that Frank Howard is presenting Sam'l of Posen through New York, and wants to know whether he has any rights in the play. As the correspondent further says that the original printing, with the name of the original Sam'l, is used, it is very probable that Mr. Howard is not trespassing on the rights of the owner. The public, through an imposition, are the only sufferers; they are led to believe that the original Sam'l, whose distinct Semitic peculiarities made the play a go, is with the company. He is not; he is in California, and is probably drawing a slight royalty from the worn-out play.

The repertoire of the Windsor Theatre company, which played in Springfield, Mass., last week, includes Hazel Kirke, M'liss (done under the title of Jess; or, A Girl's Romance), Under the Gaslight, The Phœnix, Streets of New York, and a number of other plays the rights to which are very dubious. Our correspondent writes: "Thayer and Churchill are supposed to be the proprietors of this concern. Harry Churchill is the business manager. I cannot see how Manager Fulford's warning to managers, standing in THE MIRROR, can have escaped the notice of Manager Arnold, of the Musee here. Such wholesale piracy may fitly be termed Wilberesque."

A New Business Alliance.

One of the busiest desks in Taylor's Exchange is that occupied by Marc Klaw and A. L. Erlanger, who are looking after the interests of Effie Ellsler. Mr. Klaw was in a communicative mood, and hopeful as well, when a MIRROR reporter dropped in at the Exchange yesterday.

"Miss Ellsler's steady growth in the public estimation is most encouraging," said he. "We are about booked up for next season, and I cannot figure up a losing week in the route. I am ambitious that it shall be a brilliant season, as it is my closing year with Miss Ellsler. My contract with her was for three years. The coming season we continue in Egypt and Woman against Woman; but I am reading other plays, and will add to the repertoire if anything good presents itself.

"For the future Mr. Erlanger and myself have made a business alliance which I am sure will prove most profitable. Next Spring Mr. Erlanger leaves me for a limited season, and will direct the Southern tour of Joseph Jefferson, which promises to be a triumphal march for that sterling comedian. Mr. Jefferson has not appeared in many of the populous centres of the South in seven or eight years."

Gossip of the Town.

John A. Stevens is writing a new play entitled Intrigue.

Peter Blow has been re engaged as representative of Hoyt and Thomas for next season.

All the paper to be sent out for Hoyt and Thomas' attractions next season will be lithograph work.

Harry Linden, a sterling actor, has been engaged to support Augusta Van Doren and act as stage director.

Fred. Bryton and Fred. McCloy have accepted an invitation to accompany a fishing party to the coast of Maine.

Floy Crowell will have two new comedies in her repertoire next season. Her time is all filled with the exception of a few weeks.

Minnie Radcliffe, the ingenue, has been engaged by Manager Tompkins for A Run of Luck at the Boston Theatre next season.

Odell Williams has been specially engaged to play his old part of the Judge in Kit in support of Henry Chanfrau in this city in June.

Before the close of Maggie Mitchell's season the members of the company presented Walter Perkins with a gold-headed umbrella.

Comstock and MacGeachy report that they have booked the entire Summer season on the Ocean circuit with the exception of three weeks.

Two Boston novelists, Robert Grant and E. L. Bynner, are writing a society comedy which may be produced at the Lyceum Theatre next season.

Manager Jacob Litt, of Milwaukee, will arrive in town some time next week. Mrs. Langtry closed his season last Saturday, playing to immense business.

H. C. De Mille and David Belasco are spending the major portion of their time at Echo Lake, N. J. They are busily engaged on the comedy which opens the regular season of the Lyceum Theatre in the Fall.

The benefit to William Welch's widow at the Park Theatre last Friday afternoon netted a goodly sum. It was commented upon that neither Lew Dockstader nor his minstrels appeared, although within two hours' ride.

W. J. Lemoyne is an artist in oil and water colors, and invariably makes a dozen or more sketches of various makes up of the different characters he is called upon to portray before he decides upon the one which he presents to the audience.

Mme. Guiri, the premiere danseuse of the National Opera company, sailed for Europe on Saturday. She returns in August to fill engagements with the Kiralfy Brothers and Ed. Gilmore, and later in the season joins the Metropolitan Opera company.

Rose Coghlan closes the season with one night in Tarrytown, N. Y., June 6, and then drops from the stellar firmament—for a season at least. For some reasons it is to be regretted that she returns to the stock, for with this season she had seemed to become established as a standard comedy attraction.

James A. Herne has rewritten his old romantic play, Marriage by Moonlight, which he presented in San Francisco several years ago. It is rechristened Haphazard. The scene is laid in England, and the piece is in five acts. It will probably be produced in this city next season. Mr. Herne will play the part of an old tramp.

Frank Sanger, Henry French and Charles W. Thomas, of Hoyt and Thomas, will sail for Europe together on June 11. Mr. Hoyt, of the latter firm, will lead Flora Walsh to the altar in his native city, Charlestown, N. H., in July, and will produce his latest skit, A Hole in the Ground, at the Fourteenth Street Theatre in September.

Ella Chapman arrived from England last week by the *City of Rome*. Lizzie Webster, Jennie Weathersby, Harriet Weathersby, Jacob Nunnemacher, Ed. Chapman, Thomas Purdy and C. W. Allison were the gang plank committee that met her at the wharf. Miss Chapman goes to Washington to visit her sister Blanche. At present she is the guest of Jennie Weathersby.

E. E Zimmerman will for the Summer attend to the interests of The Pyramid, the new opera by Charles Puerner, and will for the present make his headquarters at the Star Theatre, attending to the bookings and other details. In Mr. Zimmerman an excellent selection has been made, as he is active, alert and possessed of unquestioned ability, as his management of James O'Neill has demonstrated. Next season he will be at his old post with the Monte Cristo company.

The Judge, the new comedy by T. W. King, with Odell Williams as star, was baptized in Saratoga last Wednesday night, and is reported to have scored a very gratifying success. Mr. Williams found a part exactly suited to his abilities as an eccentric comedian, and for the nonce he was the lion of Saratoga. The comedy was presented for three performances in near-by towns, and met with the same favor. The experiment having met with such a full measure of success, arrangements will be made for a tour next season.

George Clapham, business manager of Sweatnam, Rice and Fagan's Minstrels, recently arrived from Europe, whither he had gone to engage specialties. "I have made seven engagements," he said to a MIRROR reporter. "Three of them are singers from London and four are musicians from Spain who don't speak a word of English, and whom I saw at the Folies Bergeres in Paris. They do a musical act entirely different from anything ever seen on the American stage, and will, I think, make a great hit. All sail from Liverpool for this country on July 2."

On Monday evening, June 6, a new play by Lawrence Marston, entitled Hypocrite, will be produced at the Fourteenth Street Theatre with a strong cast, including Osmond Tearle, Newton Gotthold Herbert Kelcey, Harry Courtaine, Charles S. Dickson, Tony Farrell, Annie Robe, Miriam O'Leary and Marie Bates. Hypocrite is a domestic play, with the scene laid in the South, the hero being a Southern planter. The first and second acts take place in an orange grove in Southern Louisiana, and the last two acts in New Orleans.

Charles A. Gardner is at his home in Chicago, and has written to say that Con T. Murphy is busily engaged in rewriting Karl the Peddler, making it more sensational and adding to the comedy element. The same author's new play for Mr. Gardner will be ready by the middle of next season. New songs are being written by Gustav Kline. The play will be produced with fine scenic effects, and Mr. Gardner avers that, to have everything in keeping, the costumes will be made in Frankfort-on-the-Main. Royce Alton, actor and athlete, has been engaged for the company. He has reached Chicago, after having been badly used up in the O'Brien-Orange riots in Toronto.

LOUIS ALDRICH'S

ADDRESS

for all business propositions relating to coming season of 1887-88, will be

Care J. R. GROSE, Esq.,
13 Kingston St., Boston, Mass.

JAMES OWEN

O'CONNOR

DISENGAGED.

Address MIRROR Office, New York City.

SUMMER SEASON

of

Mr. Richard Mansfield

at the

MADISON SQUARE THEATRE.

Repertoire for next season: Dr. Jekyll and Mr. Hyde, A Parisian Romance, Prince Karl and two new plays.

Time All Filled.

Under the management of

E. D. PRICE.

Third Season of the Charming Soubrette Artiste.

LOUISE LITTA,

in her successful play entitled

CHISPA,

by Green and Thompson, authors of M'liss, etc., introducing New Songs, Dances and Banjo Solos. Printing all new. Under new management. Managers desiring time for next season, commencing Sept. 1, address at once. P. A. PAULSCRAFT, 156 4th ave., New York.

Mr. Alfred Ayres.

224 WEST 15TH STREET.

Author of "The Orthoepist," "The Verbalist," "The Mentor," "The Essentials of Elocution," "Grammar Without a Master," etc.
ELOCUTIONARY and DRAMATIC INSTRUCTION

S. P. NORMAN.

Business Manager Margaret Mather Company.

Address UNION SQUARE THEATRE, New York.

BOB WATT WRITES SKETCHES SONGS, COMEDIES, DRAMAS, etc., to order, LOWEST RATES. 610 Arch street, PHILA., PA.

S. W. Laureys.

Professor of the Art of Costuming.
781 Broadway, opposite Stewart's.

Maggie Arlington

LEADING BUSINESS.

Address this office.

Edward Coleman.

Author of new versions of Dominick Murray's famous plays, Sing Sing and Prison and Palace. Also Alf McDowell's new comedy, The Green Monster. Undertakes construction of original plays, adaptations, etc.
Address MIRROR.

Gabrielle du Sauld.

Light Comedy. Emotional Characters.
AT LIBERTY.
Address 11 E. 29th Street, New York.

Flit Raymond.

CONTRALTO. Specially Engaged.
Ennis and Young's Opera Company, St. Louis.

Bristow Aldridge.

Late with H. C. Miner's Silver King, No. 1.
AT LIBERTY. Address MIRROR.

Lewis Mitchell.

Late Bidwell's Stock Company. At liberty.
Stage Manager. Comedy and Character.

Patti Rosa.

Starring in ZIP and BOB, by authorization of LOTTA.

Ed. H. Van Veghten.

Re-engaged for season 1886-7 with George C. Brotherton's Temple Theatre Opera Company.
Permanent address, MIRROR.

Fin Reynolds.

SINGING COMEDIAN. Character and Dialect parts. En route.
Address MIRROR.

Miss Clairon.

Ingenue or Singing Soubrette. Florences season 1886-87.
At liberty after April 12.
Address MIRROR.

Isadore Branscombe.

Vocalist and Guitarist. Fifth season "Comical Brown" Concert Company.
Address Willimantic, Box 22, Conn.

Esther Lyon.

LATE WITH MRS. D. P. BOWERS' COMPANY.
Disengaged. Address 359 W. 123d St., New York.

Virginia Harned.

LEADING JUVENILE. DISENGAGED.
Permanent address 359 W. 123d St., New York.

Edward J. Ratcliffe.

LIGHT COMEDY AND JUVENILES.
Disengaged. Address MIRROR.

Ada Jones.

SINGING SOUBRETTE AND BOYS' PARTS.
Late of Taken From Life co.
Address MIRROR.

Wilton Lackaye.

Claudio, Beauseant, Rudolf Clifford, Desiree, with FANNY DAVENPORT
AT LIBERTY FOR NEXT SEASON.

CARD.

PLAY WANTED.

For soubrette star. Must be bright and original and small cast. Cash or royalty. Address immediately
F. E. PATTISON, Fort Worth, Tex.

LILIAN OLCOTT

IN

THEODORA.

Address P. O. Box 3082, New York.

America's Brilliant Young Tragedian,

ROBERT DOWNING

under the personal management of

MR. JOS. H. MACK,

in the grandest production ever given of

Spartacus the Gladiator.

Notice to Managers.

All Managers of Theatres are hereby notified that

ANNIE PIXLEY

is the exclusive owner of

M'LISS,

and that in the event of allowing any production of M'LISS in their theatres, they will be prosecuted to the full extent of the law.

ROBERT FULFORD.

Louise Rial.

in

FORTUNE'S FOOL.

"Louise Rial is an accomplished actress. As Coralie she scored an artistic triumph. She is conscientious and finished in her work.—*Cincinnati Enquirer*.

Amy Ames.

At Liberty for Season 1887-88.

COMIC OPERA OR MUSICAL COMEDY.

Address SIMMONDS AND BROWN.

Miss Adelaide Moore.

W. B. MOORE, Manager.

Attorneys, HOWE & HUMMEL.

Address P. O. Box 2904, New York, N. Y.

No other person or persons authorized to transact any business for the above.

Benj. Maginley.

Managers are hereby notified that Benj. Maginley has secured from Mr. W. J. Florence the sole and exclusive right to play his great Irish drama,

INCHAVOGUE.

Season begins in April under the management of CHARLES H. HICKS. Spring time all filled. For time next season address CHARLES H. HICKS,
Calhoun Printing Co., Hartford, Ct.

Miss Maida Craigen.

BOSTON MUSEUM, 1886-87.

Phyllis in The Jilt, Rosa Guerin in Parisian Romance, Florence Lowell in Prince Karl, Lina Nelson in Harbor Lights, Kate in The Guv'nor, Polly Eccles in Caste, Maggie MacFarlane in Engaged, Miss Neville in She Stoops to Conquer, etc. At Liberty, season 1887-88.
Address 41 Fairfield Street, Boston.

Ethel Corlette.

LEADING SOPRANO. With Nat. C. Goodwin's co.
Address MIRROR.

Edward Giguere.

French Warbler and Double-voice Singer. Re-engaged with C. R. Gardiner's ZOZO Co. season 1886-7.

G. Herbert Leonard.

Supporting ROSE COGHLAN as Joseph Surface, Beauseant, Dolly Spanker, Anatole, etc.

W. H. Rieger.

FIRST TENOR.
819 Broadway, New York.

Edward N. Hoyt.

Season 1886-87 with
LOUIS JAMES and MARIE WAINWRIGHT.

Mr. Richard Marston.

SCENIC ARTIST.
Madison Square Theatre.

Clara Baker.

LEADING BUSINESS. At liberty for next season.
Address MIRROR.

Phil. H. Irving.

Manager Charles A. Gardner's KARL THE PEDDLER co. Seasons 1886-7-8. Address 102 Washington street, Chicago, Ill., care Pitken & Vaughan, Printers.

Verner Clarges.

With ROSE COGHLAN. Disengaged at termination of tour, June 6. Address Simmonds and Brown.

Will C. Sampson.

COMEDIAN.
B. Innocent Smith in The Commercial Tourist's Bride.
AGNES HERNDON CO.

Miss Rosa Cooke.

AT LIBERTY.
Opera, Comedy and Character Parts.
Permanent address, 1231 Tenth ave., New York.

Johan G. De Bang.

MUSICAL DIRECTOR.
McCaull's Opera Company, Baltimore, Md.

Griffith Morgan.

SCENIC ARTIST
Studios and permanent address, 387 Franklin Avenue, Brooklyn, N. Y.

C. W. Dungan.

McCaull Opera Co. 1884 to 1886. Duff Opera Co. 1886-7.
Address MIRROR.

Miss Ada Boshell.

DIDI in CLIO.
Permanent address 123 W. 24th Street, New York.

Edwin Booth.

Letters may be addressed care NEW YORK MIRROR.

Mr. Louis James.

MARIE

WAINWRIGHT.

COMPANY COMPLETE.

G. A. MORTIMER, Hyde Park, Mass.

Floy Crowell.

A few open dates for next season.

Per route.

Fanny Gillette.

Address 332 East 17th street, New York.

Ullie Akerstrom.

Under the management of

FRANK CHARVAT.

Address 201 Centre Street, New York,
or, as per route.

Beatrice Lieb

AT LIBERTY.

Address Agents or 367 Clay Street, Dubuque, Ia.

Miss Kate Forsyth.

STARRING TOUR 1887-88.

IN REPERTOIRE.

Address all communications to

SAM. ALEXANDER,
CARLTON HOUSE,
Broadway and 28th street, New York City.

EMILY KEAN.

SOUBRETTE.

1883-4-5.
HANLON BROTHERS.
1885-6. 1886-7.
ROLAND REED. GARDNER'S KARL.
Address MIRROR.

Charles B. Hanford.

Season 1886-87 with

EDWIN BOOTH.

Address 904 F Street N. W., Washington, D. C.

Belle Gilbert.

Supported by the

GILBERT COMEDY COMPANY.

Address J. M. GILBERT,
Box 16, Oceanic, Monmouth Co., N. J.

MISS

Gertrude Kellogg.

Address 48 Fourth Place, Brooklyn, N. Y.

Lizzie Evans.

C. E. CALLAHAN, Manager,
Address Actors' Fund, 145 Fifth Avenue, New York.

Kittie Rhodes.

W. R. WARD - - Manager

Address 16 Hoffman Street, Auburn, N. Y.

Bessie Byrne

Is prepared to negotiate with managers for Annual Starring season.

Address "The Aberdeen," New York City.

Maurice Drew.

Closed season with KATE FORSYTH, April 9.

DISENGAGED.

Address 16 Charles Street, City, or Dramatic Agencies

Mark Lynch.

Late of Mrs. Bowers' co.

DISENGAGED.

Address MIRROR.

Henry De Lorme

and

Miss Adlyne Hynes.

(Mrs. De Lorme.)

RE-ENGAGED FOR 1888-88-89 WITH CONRIED AND HERMAN.

Blanche Vaughan.

Singing Soubrette or Ingenue (Banjo specialty).
Address care Mrs. Jebb, 304 W. 20th St., New York.

Margaret Mather.

J. M. HILL, Manager.

UNION SQUARE THEATRE, N. Y.

Miss Julia Anderson

In Robert Johnston's powerful play,

INEZ; or, A Wife's Secret.

NOW BOOKING SEASON OF 1887-88.

First-class Theatres Only.

Address all communications to
FRANK BROAKER, Manager,
Care H. S. Taylor's Exchange, 23 E. 14th street.

Mrs. D. P. Bowers.

All communications to
J. G. RITCHIE, Manager,
23 East 14th street, New York.

Miss Ray Briscoe.

AT LIBERTY.

Address MIRROR.

W. A. Whitecar.

AT LIBERTY.

Address MIRROR.

Melbourne McDowell

HELD BY THE ENEMY.

EN ROUTE.

California for the Summer.

William Harcourt.

"Mr. Harcourt's insight into the stormy soul of so passionate a lover as Armand showed an intuition which belongs to genius."—*Nashville American*.
AT LIBERTY.
Address Agents.

Frederic de Belleville

AT LIBERTY.

Address MIRROR.

Blanche Seymour.

SOPRANO AND SOUBRETTE.

Sissy Rackett in The Kindergarden, Dockst. der's.
DISENGAGED FOR SEASON 1887-8.
Address 312 East 14th street, New York.

Marguerite Saxton.

LEADING HEAVIES.

Legitimate or Modern.
AT LIBERTY.
Address MIRROR.

Mrs. Augusta Foster.

AT LIBERTY.

Address MIRROR.

Wemyss Henderson.

WITH WASHINGTON IRVING BISHOP.
At Liberty May 1.
Manager or Advance Agent.
Address Chicago Opera House, Chicago, Ill.

Adelaide Fitz Allan.

LATE LEADING SUPPORT WITH MLLE. RHEA.

Address MIRROR.

Howard Kyle.

With FREDERICK WARDE.

CALIFORNIA SEASON UNTIL JULY 10.

Address as per route.

William Blaisdell, Jr.

Eccentric Comedy and Vocalist.

BARITONE VOICE.

At liberty June 1. Address MIRROR.

Will J. Duffy.

BUSINESS AGENT LIZZIE EVAN
Season 1885-6 and re-engaged.
Address MIRROR.

Notice to Managers and Actors.

Managers and Actors are hereby respectfully notified that FANNY DAVENPORT, by duly executed papers produced by the Messrs. Coudert Brothers, at their branch offices in PARIS, has obtained the exclusive privileges in SARDOU'S Drama of FEDORA for the United States and Canada, and that in the event of any attempt making to produce printed or simulated versions of FEDORA that firm will be called upon by all legal measures and at any expense to protect MISS DAVENPORT'S exclusive ownership of all he stage rights in FEDORA. All communications to EDWIN H. PRICE, Canton, Pa.

Who is her Equal, and Where is she? All Records Fail to Give the Desired Information! Hence we Advertise! A Born Genius!
America's Representative Soubrette, the Queen of Comediennes,

JENNIE YEAMANS.

In the best Comedy ever written, **"OUR JENNIE."** By CLAY GREENE.

Illustrated by a COMPANY OF COMEDIANS headed by the brightest, best and most talented Soubrette the American stage ever knew, JENNIE YEAMANS. Address all communications to
J. J ROSENTHAL, "Our Jennie" Representative, Taylor's Exchange, 23 E. 14th Street, New York.

NEW GRAND OPERA HOUSE.

BOSTON, MASS.

PROCTOR & MANSFIELD - - - - Proprietors and Managers

Now in process of construction near the corner of Dover and Washington Streets, will be completed and ready for the reception of

FIRST-CLASS ATTRACTIONS ONLY

on or about September 5, 1887. Every improvement necessary for the COMFORT and SAFETY of the PUBLIC will be adopted, masonry and metals entering largely into the materials used in its construction. Tile flooring and iron stairways, partition walls of solid masonry, and in fact every requirement of the strict Fire Laws of the city of Boston complied with, making this a

Perfect Fire-proof Theatre.

The entrances and exits will be numerous and so constructed that the house can be emptied in less time than any theatre heretofore built. The seating capacity will be over 2,000. The scale of prices adopted as follows:

$1.50, $1.00, 75c., 50c., 30c., 20c.

Application for time to be made to

F. F. PROCTOR, Albany, N. Y.

HAYMARKET THEATRE.

MADISON STREET, NEAR HALSTEAD,

CHICAGO, ILLINOIS.

WILLIAM J. DAVIS, - - - - - - - - Lessee and Manager

This thoroughly modern theatre now in course of construction, will be the largest in the West, and second to none in the world in points of elegance, comfort and equipment in every department. It will have 14 private boxes and three tiers above the parquette floor, with patent folding upholstered chairs in Parquette, Balcony and Family Circle, and benches in the gallery.

IT WILL SEAT 2,475 PEOPLE.

Auditorium, 72x90 feet; Stage, 48x90 feet; Proscenium opening, 38x38; to rigging-loft 70 feet. The largest and best Dressing-rooms in America. Special comforts for artists. Decorations and scenery by NOXON, ALBERT & TOOMEY. Properties by ENGEL. Incandescent electric light on Stage and in Dressing-rooms, Auditorium, Foyer, Vestibule, Grand Entrance and Port. Steam-heating and improved ventilation. PRICES SCALED FROM 15c. TO $1 50. This model theatre will open

Saturday Night, December 24, 1887 (Christmas Eve),
With the Eminent Tragedian,

THOMAS W. KEENE,

supported by a powerful company, as the attraction. Managers and agents desiring time thereafter will please address

WILLIAM J. DAVIS,
Room 4, No. 88 Washington Street, Chicago.

ENGLISH OPERA

BY THE

Original Members

OF THE

BOSTON IDEAL OPERA CO.

All communications to be addressed to
F. E. POND, Manager,
Room 4, Music Hall Building, Boston, Mass.

ACTORS' FUND

OF

AMERICA.

Sixth Annual Meeting, June 7, 1887.

NOTICE.

The Sixth Annual Meeting of the Actors' Fund of America will be held at the

MADISON SQUARE THEATRE

on Tuesday, June 7, at 2 o'clock P. M., when the annual election of officers will take place, and the report of the past year's work will be submitted. None but members whose dues are paid to date will be entitled to vote. All members of the dramatic and musical professions are respectfully invited to attend.

A. M. PALMER, President.
HARRISON GREY FISKE, Secretary.

BIDWELL'S

New Orleans Theatres

Academy of Music,
Grand Opera House,
St. Charles Theatre.

The only Regular Standard First-class Theatres in New Orleans.

Booking Time for Season 1887-88.

Apply in New York City to
H. S. TAYLOR, 23 East 14th street. | HAYDEN, DICKSON & ROBERTS, 1180 B'way.
D. BIDWELL, New Orleans, La.

CHARLESTON, S. C.

Academy of Music.

MRS. JOHN E. OWENS,
Sole Owner and Manageress.

All business letters having reference to season 1886-87 may be addressed to
MRS. JOHN E. OWENS,
Towsontown, Md.

1886 SEASON 1887

MRS. LANGTRY,

Accompanied by
Mr. Coghlan and Her Own Company,
from the
Prince's Theatre, London.

Fifth Avenue Theatre, New York, commencing April 25.

WARNING.

MR. JAMES O'NEILL, having purchased the late Charles Fechter's version of

MONTE CRISTO

from Mr. John Stetson, the validity of whose title and right to the play have been sustained by the United States Courts, the performance of Charles Fechter's version of MONTE CRISTO by any person other than

JAMES O'NEILL

will be a flagrant violation of the law, and the transgressor who performs the same, and any person therein aiding, will be prosecuted with the utmost rigor.

HOWE & HUMMEL,
Attorneys for James O'Neill.

A Great Wrong.

The Marvellous Melodramatic Success.
PASSION'S SLAVE.

The acknowledged dramatic triumph. Handsome special and transformation scenery carried for perfect representations. Now booking for next season. Managers desiring above strong attractions address F. H. WINNETT, 826 Broadway, New York City.

ACTOR'S FUND OF AMERICA,
143 Fifth Avenue.

The Ladies and Gentlemen of the Dramatic and Musical Professions are respectfully invited to attend the ceremonies at the dedication of the Actors' Monument, in the Actors' Fund plot, Evergreens Cemetery, on MONDAY, JUNE 6, 1887, at 3 P. M.

A. M. PALMER, President.

MARSHALL H MALLORY,
H. C. MINER,
HARRISON GREY FISKE,
EDWARD ARNOLD,
T. HENRY FRENCH,
} Dedication Committee.

DIRECTIONS TO CEMETERY: Cross the Brooklyn Bridge and take Elevated cars direct to Evergreens.

NOTICE

Mrs. Theresa Vaughn Mestayer

owns the sole and exclusive right to the Satirical, Lyrical, Society Lampoon, entitled

TOBOGGANING.

This will warn all depredators and those who contemplate a literary piracy of TOBOGGANING that Mrs. Theresa Vaughn Mestayer duly holds, under letters patent of the United States Government, the theatrical apparatus used in the play TOBOGGANING in addition to the complete copyright of the play. Any performance of Mrs. Theresa Vaughn Mestayer's play or any play in imitation of TOBOGGANING or its title, or any infringement on the legally issued patents, will be a violation of the United States laws, and will be prosecuted with promptness and severity.

HOWE & HUMMEL,
Counsel for Mrs. Theresa Vaughn Mestayer.
JOHN P. SLOCUM, Manager.

842 Broadway, New York.

ROOM 7.

I have opened an office at the above address for the purpose of forming tours for stars and combinations, collecting royalties and arranging with managers for the production of new plays and am also the authorized agent for the following works: Jenet Pride, Led Astray, How She Loves Him, Forbidden Fruit, Formosa, Flying Scud, Elsie, After Dark, Hunted Down, Foul Play, Lost at Sea, Vice Versa, Jezebel, Bull-amer, Robert Emmet (new), Jennie Deane, Jessie Brown, Colleen Bawn, The Shaughraun, Arrah na-Pogue and Via Mac Cool.

MRS. R. M. LELAND.

C. R. GARDINER, Proprietor.

ZOZO, THE MAGIC QUEEN.
ONLY A FARMER'S DAUGHTER.
ONLY A WOMAN'S HEART.
FATE, by Bartley Campbell.
MORIARTY, THE CORPORAL.
HE, SHE, HIM AND HER.
THE REGENT'S DIAMOND.
ROSELLE, "not a Farmer's Daughter."

Address, Minnetrista Mansion, Noroton, Conn.

Prosecution will follow unauthorized productions of any the above plays.

PRESCOTT, ARIZONA.

Theatrical companies going to or coming from San Francisco over the Santa Fe Route can play two or three nights to $300 and $400 houses. The Prescott and Arizona Central Railroad is now running daily trains, and managers can book here without losing a night. Prescott has a new Opera House. Capacity 700. New scenery. Prices $1.00 or $1. The above railroad will make special rates, and be pleased to give any further information. Address

L. M. WILSON,
Traffic Manager.

THE JUDGE.

By T. W. KING. Made a pronounced success by MR. ODELL WILLIAMS.

A remarkably clever comedy.—*Saratogian.*
The entire play a phenomenal success.—*Troy Times.*
Manager is desirous to book this successful comedy for season 1887-88 at all open dates. T. W. KING,
Box 101, Saratoga Springs, N. Y.

THE SUN.

BALTIMORE, TUESDAY, MAY 17, 1887.

HARRIS'S ACADEMY OF MUSIC.

Inauguration of the Summer Season With the New Opera "Indiana."

[Reported for the Baltimore Sun.]

If the opening performance may be taken as an indication, the success of Manager Harris's latest enterprise is assured. When the doors were opened last evening important improvements in the splendid Academy of Music were apparent on all sides. The cafes to right and left have been put to use to afford cooling refreshments, such as may "cheer but not inebriate." Beautiful soda fountains have been set up, with stands for creams, water ices and cakes. Going into the auditorium it was evident that the whole house had been thoroughly cleaned and renovated. Glancing at the stage, the eye fell upon the new curtain, which is in various ways a work of art as well as a novelty in its construction.

When the curtain went up every seat in the house was taken and but little standing-room left for those who habitually wait for the last resort. It was evident that the public had made up its mind to meet the enterprising manager half way, and to give him the hearty cheer of a rousing send-off. The audience was one of the largest ever gathered in the Academy.

The company is one of the best which has ever played in this city, and its engagement for the entire season was a fine stroke of managerial tact. The company has many well-known Baltimore favorites, among whom may be mentioned Bessie Fairbairn, Laura Joyce Bell, Annie Meyers, Josie Knapp, Adine Drew, Celia Pollpis, Belle Jennings, Kitty Durand, Grace Hollingsworth, Laura Clark, Lottie Ward, Digby Bell, John Brand, Harry Monkhouse, W. J. McLaughlin, H. A. Cripps, Clara G. Rose and Carroll Daly. The musical director is Mr. John C. De Rose and the stage manager Mr. Herbert A. Cripps. The orchestra has been employed by Mr. Adam Itell, Jr., and is up to the usual standard. The chorus is large, the gaily costumed supernumeraries not much less than one hundred persons. The rehearsals have been going on for several weeks for the opening performance, and the presentation was smooth and effective from beginning to end. The opera "Indiana" is by Edmond Audran, a French composer, and the author of the two great successes, "The Mascotte" and "Olivette." The libretto generally is innocent fun, but contains nothing that could offend the most fastidious conscience or the most scrupulous good taste. Digby Bell as Mat o' the Hill was the centre of all the fun, and sang a song, "A Pair of Beautiful Black Eyes," which secured half a dozen recalls. Miss Fairbairn as Indiana and Miss Annie Meyers as Nan, the miller's wife, were also encored, and the company generally made an inspiring impression. As a whole the opening night was a decorated success for the enterprising and plucky lessee, Mr. Harris.

Mayor Hodges and party occupied the lower left proscenium box.

Continued Success in London

of the Distinguished American Actress,

Grace Hawthorne.

Sole Lessee Royal Olympic Theatre, London; also sole lessee (after July 1) of the

ROYAL PRINCESS'S THEATRE,
One of the largest and handsomest theatres in Europe,

Also possessor in Great Britain of the rights of production in English of M. Victorien Sardou's celebrated play of

THEODORA,

With which Miss Hawthorne will inaugurate her season at the Princess' about the middle of September next.

Address all communications in regard to any of the above to W. W. KELLY,
Manager Royal Olympic Theatre, London, Eng.

1886 • • Season • • 1887

The Natural Irish Comedian,

DAN'L SULLY,

In his new play,

DADDY NOLAN.

Showing an exact reproduction of THE BROOKLYN BRIDGE, with moving car and electric lights.

Under management of

W. O. WHEELER.

Tony Pastor's Great Show.

BEATING THE RECORD.
PLAYING TO GREATER BUSINESS THAN EVER KNOWN.
Now 201 Houses Week.
TONY PASTOR at Every Performance.

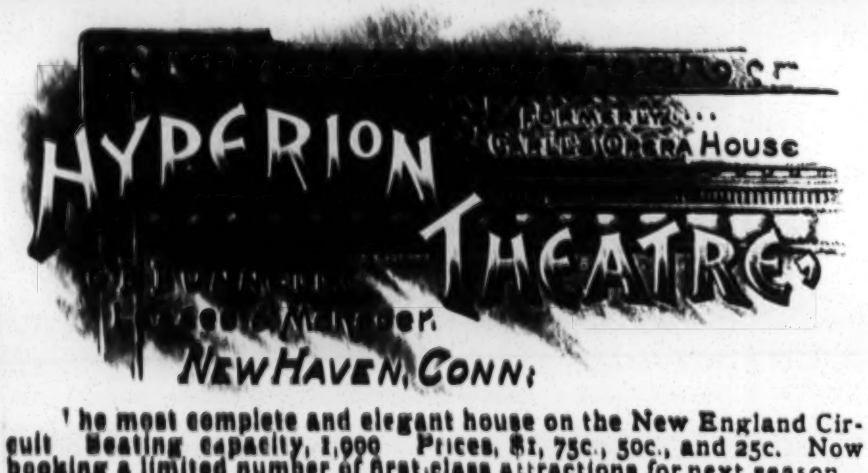
Country Managers, Attention!

The Inter-State Commerce Law

points to the destruction of travelling combinations and the establishment of stock companies with local home artists. In view of this,

SYDNEY CHIDLEY,
LEADING ARTIST, New York,

is prepared to accept an engagement in any part of the United States.



The most complete and elegant house on the New England Circuit. Seating capacity, 1,000. Prices, $1, 75c., 50c., and 25c. Now booking a limited number of first-class attractions for next season.

Write 767 BROADWAY, NEW YORK.

1887 IMPORTANT ANNOUNCEMENT 1888

Theatre Vendome

NASHVILLE, TENN.

J. O. MILSOM - - - - Lessee and Manager

Now in course of construction. Built on ground floor. Will be finished Sept. 15. Situated on Church Street, half way between the Nicholson and Maxwell Hotels—two of the principal hotels in the city. When completed will be one of the most complete, best equipped theatres in America. All the modern improvements. Heated with steam, lighted by electricity.

SEATING CAPACITY, 2,000,

SIZE OF STAGE—Depth, 48 feet; Width, 70 feet; Height, 70 feet

SCALE OF PRICES—25c., 50c., 75c., $1.

J. H. McELFATRICK & SONS, Architects.

FOR TIME, address J. O. MILSOM, Nashville Tenn.,
Or, H. S. TAYLOR, 23 E. 14th St.; W. W. RANDALL, 1215 Broadway, New York.

NEW ACADEMY.

MILWAUKEE, WIS.

JACOB LITT, - - - - - - - - Lessee and Manager.

Booking the Leading Attractions Only—None Others Need Apply.

PRICES, 25, 50, 75c. and $1. Box Chairs, $1.50.

Closed regular season May 21 with Mrs. Langtry. Supplementary season begins March 29. Good open time during Summer season for

ATTRACTIONS PLAYING AT POPULAR PRICES.

First class combinations desiring time for next season will please communicate at once. Address until June 10 NEW ACADEMY, MILWAUKEE; after June 10, care H. S. TAYLOR'S EXCHANGE, New York City.

C. H. PEPPER'S

LINOLEUM FLOOR CLOTH

Is the Cleanest and Best Covering for Theatres.

Two Hundred Patterns, New and Select Designs suitable for Offices, Stores, Banks, Etc., from 50c. upwards.

PLAIN LINOLEUM.

Linoleum borders from 4 inches to 27 inches in width, stair cloths, rugs and mats in a variety of patterns and sizes. Largest and best assorted stock of this popular floor covering in America. English and American oil cloths at lowest prices.

Telephone orders promptly attended to. Samples submitted and estimates given.

C. H. PEPPER,
1419 and 1421 Broadway, New York, bet. 38th and 39th Sts.
Telephone Call, 39th Street, 194. Broadway and Sixth Avenue Cars Pass the Door.

MR. H. C. MINER'S AMUSEMENT ENTERPRISES.

General Offices, People's Theatre, New York.

MR H C MINER.....Sole Proprietor and Manager.

Miner's People's Theatre,
Miner's Brooklyn Theatre,
Miner's Bowery Theatre,
Miner's Dramatic Directory.

Miner's Zitka Company,
Miner's Silver King Company,
Miner's Bowery Theatre, New York,
Miner's Eighth Avenue Theatre, N.Y.

Address all communications to H. C. MINER, Telephone Spring, 69; Cable, Zitka, N. Y.

THE NEW YORK SCHOOL OF ACTING

FRANKLIN H. SARGENT, Director.
LOUISE THEATRE BUILDING, NEW YORK.

The terms and rules of the School may be had by application. Those going to be a pupil spoken of the Lessee of the New York Post.

MERCEDES

MALARINI.

Late Leading with Downing's GLADIATOR Co.

AT LIBERTY.

Address P. O. Box 61, New York.